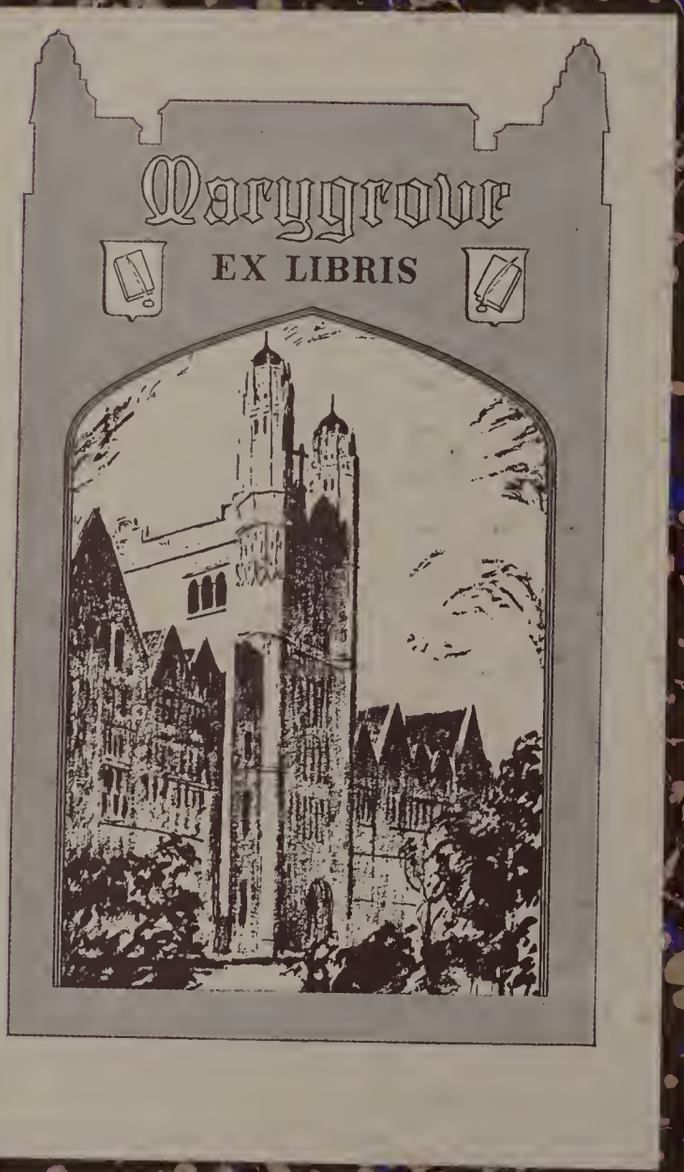
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Famous Composers and their Works

Edited by

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FAMOUS
COMPOSERS
AND THEIR
WORKS
VOL. 2

JOSEPH JOACHIM RAFF

Reproduction of a photograph from life, made in 1878 by Mondel & Jacob, in Wiesbaden

JOSEPH JOACHIM RAFF

JOSEPH JOACHIM RAFF, was the son of an organist and teacher, Franz Joseph Raff, who early in 1822 left the little Würtemberg city of Weisenstetter in the Horb district of the Black Forest to settle in Lachen on the lake of Zurich in the canton Schwyz. Here on May 27 of the same year the boy was born. In his early childhood he displayed that mental ability which does not always fulfill its promise in years of maturity. He was able to translate Homer at the age of seven and generally preferred books to rude outdoor sports. He displayed musical tendencies, too, learning to play the organ and to sing in the choir; but no special attention was given to his musical training, probably because his facility in this art was regarded as only an evidence of his general activity of mind. He was first put to school at the Würtemberg Institute, and after a thorough preparation there, was sent to the Schwyz Jesuit Lyceum. He was graduated with distinction, carrying off prizes in Latin and mathematics, but his means were not sufficient to enable him to take a university course. He obtained the post of tutor of Latin at St. Gallen, where he remained a short time, afterward going as a teacher to Rapperswyl. He was at this time hardly twenty years of age. He now began his study of music, for which his fondness had been growing. He was unable to afford a teacher, but he diligently practised at the piano and made many earnest attempts at composition.

The patron saint of musical Germany in 1842 was Mendelssohn and in August of that year he set off on one of his tours in Switzerland. No date is recorded, but we may be sure that Raff seized upon this visit as his opportunity. Mendelssohn, with his customary promptness in recognizing and assisting aspirants, gave the young man a warm letter of recommendation to the great publishing house of Breitkopf & Härtel. So effective were the master's words that Raff's first work was published in January, 1843. Thenceforward the current of his life could not be checked, and despite the opposition of his parents, he devoted his future to music. No critical notice of Raff's opus 1 has been found, but opus 2 ("Trois Pièces Caracteristique" for piano) is mentioned with kindness in Schumann's journal, the *Neue Zeitschrift für Musik*, of Aug. 5, 1844. The critic found in the composition "something which points to a future for the composer." One readily discerns here the keen insight of the greatest of all music critics, Schumann himself. Favorable comments were made on the young composer's works numbered opus 2 to 6 in the *Allgemeine Musikalische Zeitung* of Aug. 21 in the same year, and we may readily understand that with such encouragements Raff bent his whole mind to the production of music.

In 1845 the wizard Liszt appeared in Switzerland. The great pianist was not long in discovering Raff's gifts and was equally quick to see that the young man was struggling against privations that would have overwhelmed a weaker nature. Liszt invited Raff to accompany him on a concert tour, and thus laid the foundations of the beginner's reputation. Together they travelled in the principal German cities, the tour ending at Cologne. Thence Liszt returned to Paris, but Raff remained. This stay in Cologne was a happy one, for it led to a personal acquaintance with Mendelssohn. The famous master, who had given the young composer his first help, now displayed fresh interest in him and made him a proposition to go to Leipsic and continue his studies under Mendelssohn's own guidance. Such an offer was not to be refused, but the fates were not propitious. Just as Raff was making his preparations to go to Leipsic in the fall of 1847 Mendelssohn's untimely death put an end to his hopes. He had not been idle while in Cologne,

however, for he had studied composition with great earnestness, and had sent to the *Cäcilia*, published in Berlin by the noted contrapuntist, Siegfried Dehn, many contributions displaying wide knowledge of musical science. Later he published "Die Wagnerfrage" ("The Wagner Question"), a pamphlet which attracted much attention, as did all discussions of the works of the Bayreuth genius.

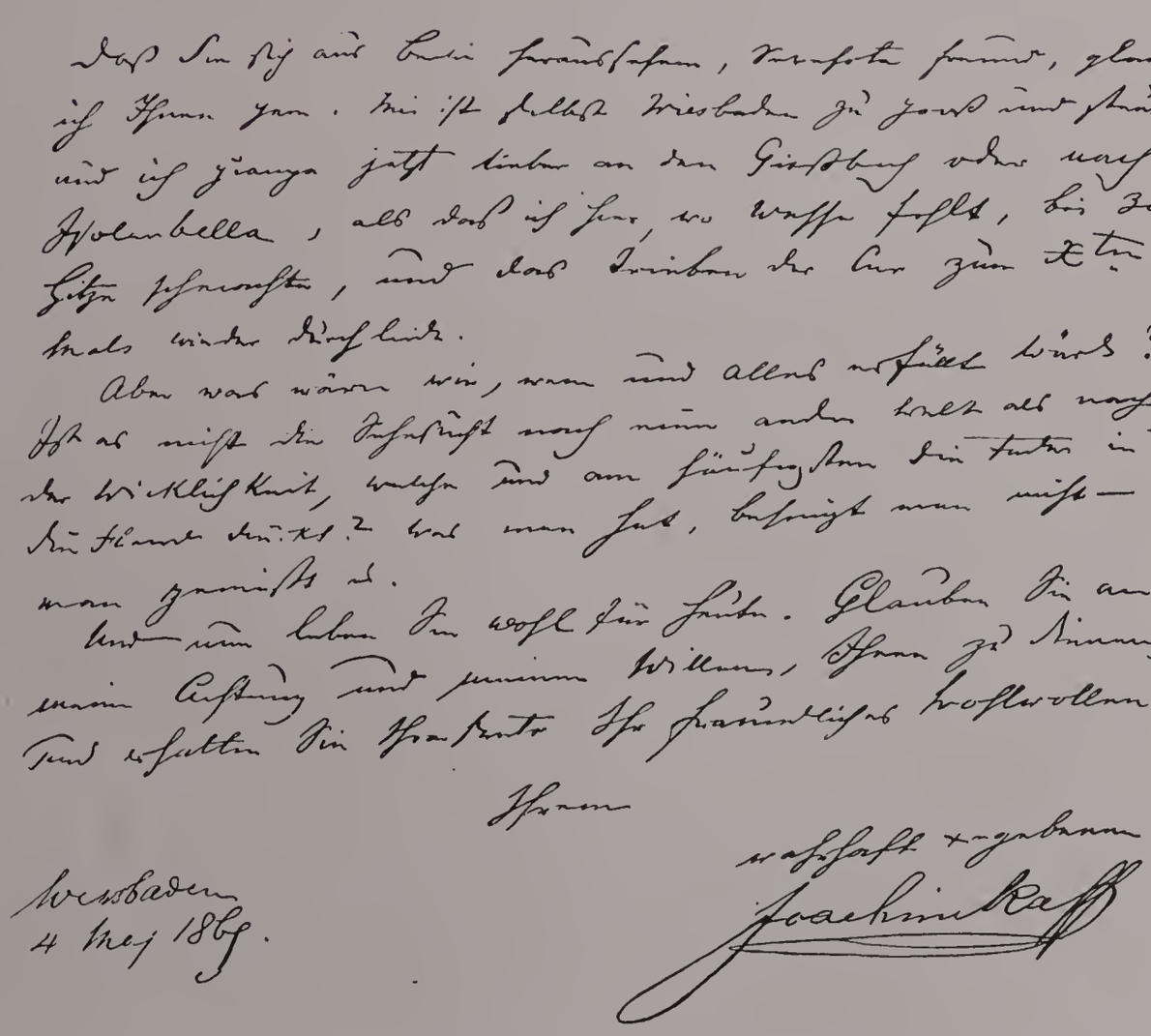
Raff now became anxious to make a permanent home for himself in one of the larger German cities. He appealed once more to Liszt, who gave him a letter of introduction to Mechetti, at that time a prominent publisher of Vienna. It seemed as if ill luck relentlessly pursued Raff, for while he was actually on the way to visit Mechetti, the latter died. In spite of such obstacles to his advancement the composer continued his labors with undaunted spirit. He returned to his old home at Würtemberg and resumed his studies. For a short time he taught and studied at Stuttgart, seeking in the latter city to fill the gaps in his early training. That his ambition was unconquered is well proved by the fact that in Stuttgart he wrote his first large work, an opera in four acts entitled "King Alfred." In Stuttgart, too, he was in some measure recompensed for his many trials and adversities by making the acquaintance of one who was destined to be his life-long friend and his champion after death. This was Hans von Bülow, then a youth of barely twenty, not yet the famous pupil of Liszt, but a law student who was neglecting his studies for the pursuit of music. Von Bülow, no doubt, perceived that to introduce to the public a new composer of merit would add to his own success as a player, and he accordingly performed from memory a recently finished composition of Raff's, which he had seen for the first time two days before. The result was a storm of applause for both player and composer. This success cemented the friendship of the two, and, as all who have often heard the pianist well know, Dr. von Bülow very rarely plays a miscellaneous programme on which the name of Raff does not appear.

It was in 1850 that the young man met Liszt again, this time in Hamburg, and followed the magnet of attraction to Weimar. Here at last it seemed as if Raff had found the atmosphere for which his spirit hungered. Music, literature and art permeated the air; and the foreign artists who came to lay their tributes of flattery before the throne of the musical idol of the hour had smiles of approval for Raff, who basked in the sunlight and let the essence of the new German ideas in music saturate his soul. He went to work with renewed vigor, and inspired by the presence of competent performers wrote his first chamber-music (Quatuor No. 1 in D minor for strings), some of his best piano suites, his setting of Geibel's "Traum König und Sein Lieb" ("Dream King and his Love"), "Wachet auf" and other well known works. Raff made himself popular and respected in the artistic circles of Weimar by his learning. When Berlioz, who was ignorant of German, was there and a banquet was given in his honor, Raff relieved the situation of some difficulty by making the address to the guest in Latin, an attention which highly delighted the Frenchman.

In the meantime Raff had found his domestic fate in Doris Genast, an actress, grand-daughter of Goethe's favorite actor. This young lady having accepted an engagement in Wiesbaden, the composer followed her thither in 1856. He speedily became the most popular music teacher in the city, but his compositions still failed to find a ready market. Nevertheless he employed his spare hours unceasingly in writing. In 1859 he and Fräulein Genast were married, and a daughter was the result of their union. Previous to his marriage he composed in 1858 his second violin sonata and the incidental music to "Bernhard von Weimar," a drama by Wilhelm Genast. The overture to this drama became a favorite and was played frequently in many parts of Germany. In the summer of 1859, however, he began the work which was to establish his fame. This was his first symphony, "In the Fatherland." It was ready for the publisher in 1861, when the composer was informed of the prize offered by the "Society of the Friends of Music of the Austrian Empire" ("Gesellschaft der Musikfreunde"), for the best symphony offered in competition. Raff sent in his new work, and in 1863 a committee consisting of Ferdinand Hiller, Carl Reinecke, Dr. Ambros, Robert Volkmann and Vincenz Lachner adjudged it the best of thirty-two compositions. Other large works followed, and their success enabled him to give up teaching to devote himself wholly to composing. No artist's life shows more plainly than Raff's the result of escape from poverty's iron control. Hitherto he had written copiously for the drawing-room, but now he sought

to produce works wholly artistic in purpose. His retirement after the beginning of the year 1870 was almost idyllic, being broken only by the visits of fellow artists. It is impossible to agree with the oft-repeated statement that his best works date from this period, for the beautiful "Im Walde" ("In the Forest") symphony appeared in 1869; but there is every proof of a higher purpose in the compositions after 1870 than in the majority of those originating earlier than that year. Perhaps, too, Raff's lack of business ability may be accepted as an evidence of his artistic sincerity. For his first, second and fourth symphonies he received no cash payment; for the third ("Im Walde") he got sixty thalers, the same amount being paid him again, when the work was sold to a French publisher. Thereafter, however, he seems to have acquired courage enough to ask fair prices for his works.

In 1877 Raff left Wiesbaden to become director of the new Conservatory of Music at Frankfort. He taught composition himself, arranged the library, and conducted the institution upon such a broad-minded plan that its success was assured from the beginning. He continued his labors in composition, his symphonies after the seventh, having been written at Frankfort together with other important works. Ignorant of the fact that a mortal disease had fastened upon him he worked with undiminished zeal till 1882, when on the night of June 24, heart disease ended his career.



Fac-simile autograph letter from Raff to a personal friend.

Raff's principal works are the following: operas — "King Alfred," Weimar, 1850; "Dame Kobold," (comic) Weimar, 1870; "Benedetto Marcello," (lyric), not performed; "Samson" (opera seria), not performed.

For voices and orchestra — "Wachet Auf" ("Be on Guard"), opus 80; "Deutschland's Auferstehung" ("Germany's Resurrection"), opus 100; festival cantata for the fiftieth anniversary of the Battle of Leipsic; "De Profundis" (Psalm CXXX.) for eight voices and orchestra, opus 141; and "Morgenlied" ("Morning Song"), for mixed chorus and orchestra, opus 171.

For orchestra: symphonies — "In the Fatherland," opus 96; No. 2, in C, opus 140; No. 3, "Im Walde," in F, opus 153; No. 4, in G minor, opus 167; No. 5, "Lenore," in E, opus 177; No. 6, in D minor, opus 189; No. 7, "In den Alpen," B flat, opus 201; No. 8, "Frühlingsklänge," ("Sounds of Spring") in A, opus 205; No. 9, "Im Sommer" (In the Summer") in E minor, opus 208; No. 10, "Im Herbstzeit" ("In Autumn"), F minor, opus 213; No. 11, "Der Winter," A minor, opus 214; four suites in C, F, E minor and B flat; and nine overtures, including those to "Romeo and Juliet," "Othello," "Macbeth" and the "Tempest."

For piano with orchestra — "Ode to Spring," opus 76; concerto in C minor, opus 185; and suite in E flat, opus 200.

For violin with orchestra — concerto No. 1 in B minor, opus 161; concerto No. 2, in A minor, opus 206.

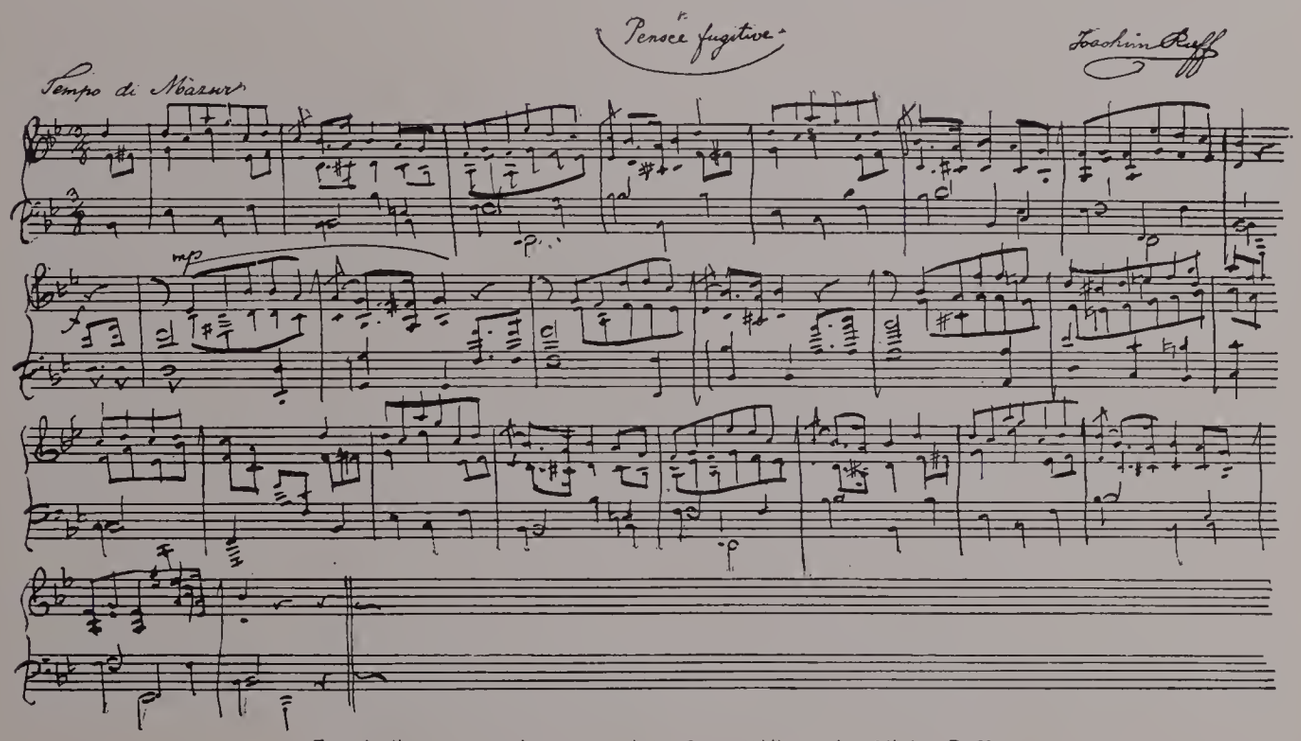
In addition to these principal works there is a great mass of chamber music, piano compositions, songs and 'cello pieces.

It may, perhaps, be unfortunate for Raff's fame that his dramatic works are unknown in this country, though it is indisputable that none of them has achieved high repute in German. It is probable, although we in America know far less about the music of this gifted man than the Germans do, the estimate of his abilities generally accepted on this side of the Atlantic is a wise one. He is regarded as a composer who, possessing exceptional fecundity of melodic invention and rare mastery of orchestral tone-color, sought to impose upon music a definiteness of expression somewhat beyond its power. This eagerness to delineate in detail a chain of feelings or impressions led Raff into diffuseness of style and to frequent sacrifices of those formal elaborations which are regarded as essential to the construction of artistic music. He has been generally thought to lack self-criticism and a want of restraint resulting therefrom; but it has always seemed to the present writer that Raff's errors were not in the direction of criticism, but of fundamental belief. In other words he let the beautiful vision of a genus of pictorial programme music which is to be more expressive than speech run away with his reason. The preface to his "In the Fatherland" symphony clearly exhibits his idea of the possibilities of music.

Now it is neither necessary nor expedient to repeat here any of the familiar discussion as to the expressive power of music. The most serious thinkers about the art, even when they disagree in details, are generally of the opinion that music can express only the broader emotions, and requires text to make clear the cause of the feelings. We are able to get great pleasure, and at times genuine emotional exaltation from the music of Raff provided we are willing to approach it in the only fair spirit in which programme music can be approached — that of willingness to accept the composer's premises. The first movement of the "Fatherland" symphony has strength and aspiration, and we have only to accept Raff's explanation that he is singing of Germany to enter into the heart of his composition. In the same way we are obliged to approach the "Lenore," the "Im Walde" and his other symphonies. The grisly story of Burger's "Lenore" is told in detail in the finale of the symphony, but in order to follow the music we need the poem. Having that, we perceive the aptness and peculiar fitness of the composer's rhythmic and melodic fancies. Nothing could have a more stimulating effect upon the imagination — once the key to the secret is possessed — than the inexorable persistence of the groups of a quaver and two semiquavers by which the infernal flight of the lovers is indicated. If perchance we find an instrumental representation of a gallop not new (it having been invented by Claudio Monteverde in the beginning of the seventeenth century) we can at any rate get all the effect designed by Raff in his wood-wind shrieks of the nightbirds and his trombone hymn for the dead.

He has achieved a greater fidelity of feeling and a subtler realism of tones, however, in his "Im

Walde," which is generally looked upon as his masterpiece. The first movement is intended to bring to the hearer's mind the woods in the sunlit beauty of noon. The second reveals them to us in the suggestive shadow of twilight. In the third movement the composer entertains us with an airy and delicate dance of Dryads, a woodland scherzo in deed and in truth. In the fourth and last movement we have a musical embodiment of the familiar German legend of the Wild Huntsman. A gentle fugal thought pictures the repose of the woods. Suddenly the rhythm of the galloping hunt is heard, as it were, in the distance. Nearer and nearer it comes, till the whole orchestra thunders with its riotous fury. It dies away in the distance, returns and dies away again. Then comes the glory of sunrise. This symphony makes less demands in the way of preparation than many of Raff's other works. The single suggestion that he is painting the forest and that there is a wild hunt is all that the imagination needs to give it complete enjoyment of this work. Freedom of form is a natural result of the kind of composition in which Raff excelled and his ability to write quickly and



Fac-simile autograph manuscript of an "Album Leaf" by Raff.

with little effort prevented his feeling the necessity of working out his compositions with the care and science of the classical school. One gets much less intellectual satisfaction, therefore, out of Raff's work than out of Schumann's, who was his precursor, and still less than out of Mozart's. But the ear and the imagination are delighted by the clear intelligibility of his melodic ideas, their unfailing poetic sentiment and musical grace. It is these qualities of his themes, together with the splendid colors in which his orchestral palette is so rich, that have given to his symphonic works their wide popularity, and have made the name of Raff recognized as that of one of the really gifted followers of the romantic school founded by Schumann and Schubert. In the general outline his symphonies follow the laws of the earlier masters, notably in the distribution of the movements. His separate movements, however, are not always built according to the old rules, his finales being notably free and irregular. It can only be said, then, in concluding this brief estimate of his symphonic writing, that his works in the large orchestral form are admirable examples of that class of modern composition in which

structural skill and scientific development are sacrificed to warmth of sentiment and opulence of color. In a word, they belong to what may be called the impressionist school of music.

Lest it be supposed that Raff was deficient in musical learning, let us note that his chamber music, always melodious and graceful, frequently displays profound mastery of the resources of his art. His sextet in G minor, opus 178, deserves especial mention because it is one of his most carefully written productions. It is written for two violins, two violas and two 'cellos in six real parts, and every trick of canon and imitation is introduced. One commentator enthusiastically describes it as "a veritable triumph of counterpoint." In his treatment of the first subject of his "In the Fatherland" symphony, too, he writes a canon in augmentation and double augmentation that would have delighted the eye of Bach himself. Dr. Franz Gehring, of Vienna, in his article on Raff in Grove's "Dictionary of Music" calls attention to the interesting fact that "in the pianoforte concerto in C minor (opus 185) in each movement all the subjects are in double counterpoint with one another, yet this is one of Raff's freshest and most melodious works." The composer's piano music is very popular, and some of it, notably the variations on an original theme (opus 179) and most of the suites, is remarkable for its fertility of resource as well as for the composer's usual readiness for the production of new melodies. His songs are equally rich in tunefulness and many of them have attained the rare distinction of becoming the common property of the German people.

Raff may not deserve a seat among the Titans of music. Yet his originality, his grace of thought and his oriental gorgeousness of utterance lift him above the level of mediocrity and stamp him as a man possessed of rare and valuable gifts. His larger works show every evidence of artistic earnestness, and had he been less imbued with impressionistic ideas and more free from the burdens of poverty, he might have attained perfection of art.

W. J. Henderson.

JOHANNES BRAHMS

THE spirit of modern civilization is preëminently a critical one. A vast amount of knowledge and talent is constantly put in its service and it seems as though education had no higher purpose than to enable man to become as early as possible a critic of everything offered for material or spiritual use or enjoyment. In no field have these tendencies become more conspicuous than in the most delicate and complicated art of music. Our generation is brought up not so much for a life-long devotion, study and true appreciation, as for a most premature forming and uttering of opinions as to the merits, and particularly the shortcomings, of any production. Most of our critics, too, work in this wrong direction, instead of preaching that modesty and prudence and earnest devotion which alone enables us to become familiar with new talent or works of a higher order. Goethe accuses critics in general, that they have the habit of ignoring really great things and of showing an unusual interest in mediocrity. He ascribes to them a bad influence upon creative artists, saying that these can only follow the path dictated by their nature, while arrogant criticism, which assumes to prescribe to them how to do or not to do a thing, may destroy them. He doubts whether in modern England, with the criticising daily press, such an astounding appearance as that of a Shakespeare would be possible, and, as an expert, declares that great things can be accomplished only in a state of absolutely undisturbed, innocent, almost somnambulistic creation, attained by complete isolation. That such self-chosen isolation, resting upon a strong personal and artistic character, yet combined with a hearty interest in all human concerns and the most comprehensive general culture, is possible, even in our modern time, and that it can be crowned with most wonderful results, is splendidly shown by the career of Johannes Brahms, whose greatness rests mainly on this unswerving fidelity to his genius in spite of all adverse criticism during the years of his development and attained mastership.

He was born in Hamburg, May 7th, 1833, being the eldest of three children of Johann Brahms, a remarkable musician, who played double bass at the theatre, and Christiane Nissen, a lady of an affectionate, noble character. There was never a doubt as to his becoming a musician. Under the instruction first of O. Cossel and, from his tenth year, of Eduard Marxsen, a most thorough musician and excellent teacher in the sister city Altona, the boy made rapid progress on the piano. Marxsen soon began also to give him theoretical instruction and was at once attracted by the rare keenness of the intellect of his pupil. Indeed, in his first productions he recognized a spirit which convinced him of a profound latent talent. He therefore spared no effort to awaken and guide this talent that his pupil might become another priest of art to "preach in a new way what is high, true and imperishable."

As a lad of fourteen Brahms played for the first time in public, pieces of his favorite masters, Bach and Beethoven, and original variations on a folk-song, thus showing an early liking not only for popular melodies, but for a musical form which he has cultivated more assiduously and for higher purposes than any other modern composer. Indeed this combination of popular elements with most artistic and complicated forms has perhaps remained the most characteristic feature of Brahms' music.

After giving a few other concerts, Marxsen kept him for several years from appearing in public, until in 1853 he could send him as a master of his instrument upon his first journey with the Hungarian violin virtuoso Remenyi. In Hanover, where he played much before the king, he met Joachim, who became his life-long friend, and Joachim was especially impressed when Brahms, in one of these concerts with Remenyi, transposed on account of the low

pitch of the piano, without any preparation and even without notes, a Beethoven violin-sonata, raising it a semitone. Marxsen was not surprised; for years Brahms had been accustomed to transpose great pieces at sight into any key, and so astonishing was his memory, that he never carried notes with him upon a concert trip. The compositions of Beethoven and Bach and a long list of modern concert-pieces were safely committed to memory by him. Brahms remained several weeks in Weimar as the guest of Liszt, who delighted in playing the young composer's manuscripts. Then he parted from Remenyi and went with Joachim's recommendation to Robert Schumann in Düsseldorf. The impression which his personality, playing, and works made upon the latter was profound. Nothing in his later career, rich in honors and triumphs, can be dearer to his memory than the enthusiastic greeting with which Schumann introduced him to the musical world.

Without some citation from an oft-reprinted article in the "Neue Zeitschrift für Musik" no sketch of Brahms' life is complete. Schumann greets him as the one whom he had expected to appear to utter the highest ideal expression of his times, claiming the mastership not by a gradual development, but appearing suddenly before us fully equipped as Minerva sprang from the brain of Jupiter. "And he has come, a youth at whose cradle graces and heroes kept watch." "Sitting at the piano he began to unveil wonderful regions. We were drawn into more and more magical circles by his playing, full of genius, which made of the piano an orchestra of lamenting and jubilant voices. There were sonatas, or rather veiled symphonies; songs, whose poetry might be understood without words; piano pieces both of a demoniac nature and of the most graceful form; sonatas for violin and piano — string quartets — each so different from every other, that they seemed to flow from many different springs." "Whenever he bends his magic wand, there, when the powers of orchestra and chorus lend him their aid, further glimpses of the ideal world will be revealed to us. May the highest genius strengthen him; meanwhile the spirit of modesty dwells within him. His comrades greet him at his first step into the world of art, where wounds may perhaps await him, but bay and laurel also; we welcome him as a valiant warrior."

This cordial introduction created quite a sensation, yet it was by no means a guaranty of an enthusiastic reception of the young composer's works. For, far from being an imitator of Schumann's style, he appeared at once in his own strong personality and as a stranger, who even in Leipsic was not understood. Yet he found publishers for three pianoforte sonatas, a scherzo, a trio and several songs. For years the interest in him was confined to a small circle. He stayed for a while in Hanover, making from there several concert tours with Joachim or Stockhausen, the great singer, another devoted friend, visiting also Schumann in his retreat in the Endenich hospital. In his variations on a theme from Schumann's Op. 99, he gave a touching expression to his sympathy with the master's sufferings. After the publication of these and the ballads Op. 10, Brahms devoted several years to profound study. Schumann's praise had not spoiled him, nor was he discouraged by the lack of success. For a few seasons he was the director of the orchestra and chorus in Detmold, spending also some time in Hamburg and in travelling. Meanwhile he finished many songs and choruses, two serenades for orchestra, and two sextets. In Jan., 1859, he played in Leipsic his first great pianoforte concerto; most of the criticisms thereon were, however, such as to now excite our mirth. It was in Switzerland and Vienna that his genius found a sincere recognition. About thirty years ago the writer first saw Brahms in his Swiss home; at that time he was of a rather delicate slim-looking figure, with a beardless face of ideal expression. Since then he has changed in appearance, until now he looks the very image of health, being stout and muscular, the noble, manly face surrounded by a full gray beard. The writer well remembers singing under his direction, watching him conduct orchestra rehearsals, hearing him play alone or with orchestra, listening to an after-dinner speech or private conversation, observing him when attentively listening to other works, and seeing the modest smile with which he accepted, or rather declined, expressions of admiration.

The Alpine summits and glaciers had great attractions for Brahms, but also the welcome which he was always sure to find in Basel and Zürich. For his permanent home he selected Vienna, in 1862, where he was surrounded by the spirits of the classic masters. He was received most favorably. His interpretation of Bach, Beethoven, Schubert and Schumann was particularly praised. He was ap-

JOHANNES BRAHMS

Reproduction of a triplex photograph from life, made in 1889 by Brasch.

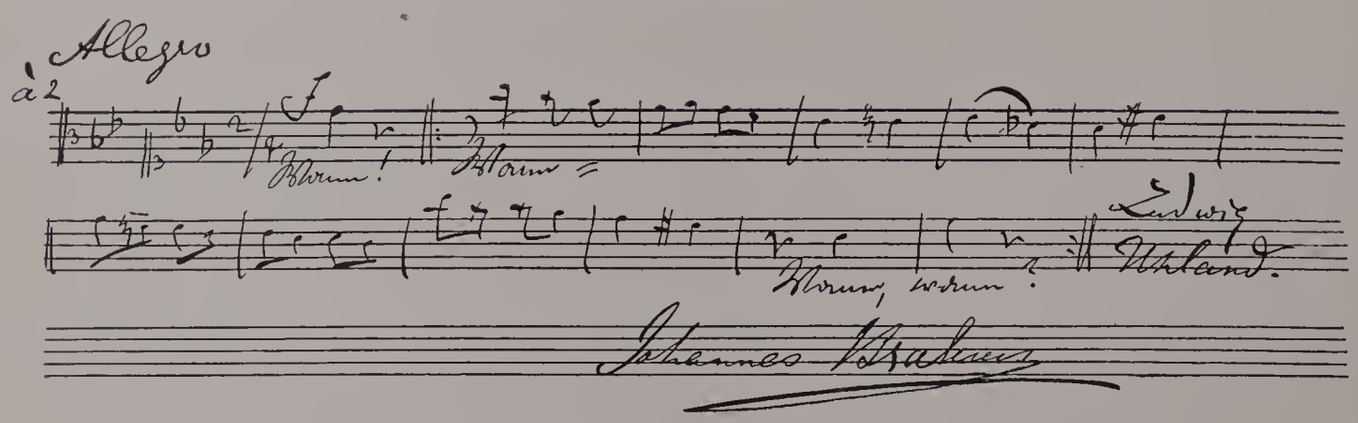
pointed chorus master of the Sing-Academie for a season, and prepared a memorable performance of Bach's Passion Music. Yet his genius would not allow him to devote much time to such services, and once only in later years he accepted a similar appointment, directing from 1872–1875 the concerts of the "Society of the Friends of Music." Aside from this all his time was devoted to composing, interrupted only by frequent journeys to performances of his works, and by giving valuable assistance in the revision of the works of Couperin, Mozart and Chopin. During the first years of his residence in Vienna he finished many important chamber works, variations, waltzes and Hungarian dances for the pianoforte, and vocal compositions of every kind. The first great success was won by the "German Requiem," begun after the death of his mother in 1866, and completed, for the greater part, in Switzerland, in the two following years. After the first famous performance in the Bremen Cathedral in the spring of 1868, it was soon heard in other cities and was greatly admired, although certain features were severely criticised. Other works of high importance followed: the "Song of Destiny," "Rinaldo," the "Rhapsody," Op. 53, the "Song of Triumph" for the celebration of the happy ending of the Franco-German war, besides many songs, chamber works, and the charming Love-Song Waltzes. By all these works Brahms rose gradually higher and higher in the general estimation both at home and abroad. But he steadfastly avoided the one field in the reform of which all musical interest seemed to centre, — the opera. Perhaps the time will come when we may be fully informed as to his relation to dramatic-music and the reasons which kept him away from the stage. Much might be guessed. But it is needless to pay attention to mere rumors and suppositions. There were other fields in which he was called upon to achieve great things. Nothing shows better the greatness of Brahms' artistic character than the fact that, in spite of Schumann's prophecy and many early instrumental master-pieces, he waited with his first symphony until he was a man of over forty years. Four great symphonies have appeared between 1876 and 1885, preceded by orchestral variations on a theme of Haydn; also, during the same time, two overtures, a second pianoforte concerto, one for violin, two smaller choruses with orchestra, chamber works, piano pieces and songs. Another great choral composition, "Deutsche Fest- und Gedenksprüche," a double concerto for violin and violoncello, Gipsy songs and many other vocal and chamber works complete the list of his more recent compositions. And more great things may be expected from him. If there is anything inspiring in the present aspect of musical art, it is the fact that Johannes Brahms is still among us, physically and mentally as strong as if perpetual youth were granted to him. Indeed, the graces and heroes have not only kept watch at his cradle, but guided him throughout his long career.

JOHANNES BRAHMS.

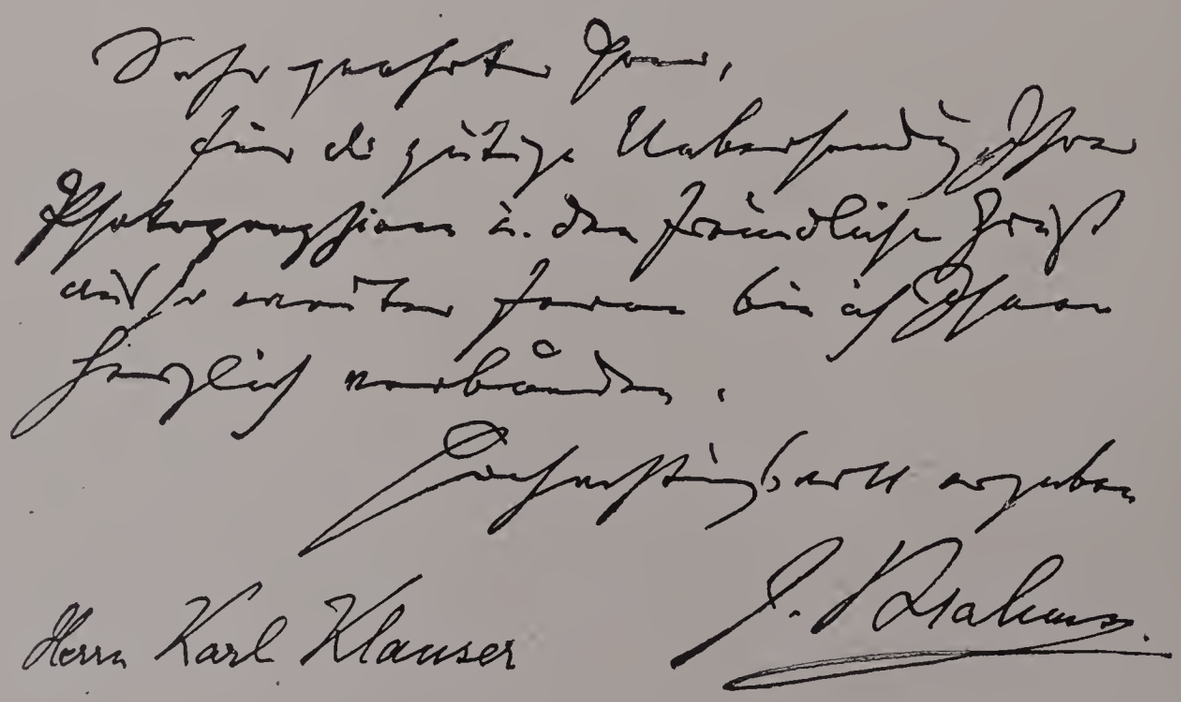
In early youth.

Those who have met him will never forget the impression of his strong personality. Nor will those who saw him conduct or heard him play ever enter into the superfluous discussion whether he was a great leader of orchestra and chorus or a master of his instrument. For in both directions he was not only equal to the most exacting demands, but always appeared as if inspired, and inspiring everybody who sang or played under him or listened to the genius of his music. At the pianoforte and the conductor's desk he is a king, but socially he appears unaffected and easy, neither reticent nor predominating in conversation, jolly and kind among friends and children. He has never married. Many honors have been conferred upon him: the degrees of Doctor of Music by the University of Cambridge, England, in 1877, and of Doctor of Philosophy by the Breslau University in 1879; also several orders and the membership of many socie-

ties and institutes. Throughout the musical world his music, especially his instrumental works, is now received with enthusiasm, although still finding a strong opposition on the part of many critics of either too conservative or too progressive tendencies. Yet the time is not far distant when it will be generally granted a high position in the history of our art.



Fac-simile autograph manuscript of Canon by Brahms. "An Album Leaf."



Fac-simile autograph letter from Johannes Brahms to Karl Klauser.

Three prominent characteristics of Brahms' works command our admiration. From the start he appeared as a strong individuality, and notwithstanding a leaning towards Bach's polyphonic art and harmonic wealth, Beethoven's virile pathos and ideality of purpose, and Schubert's melodic charm, he has spoken his own distinct language. In every field of composition except the opera he has contributed masterpieces which show that in each he has to-day no superior, and in but few an equal. Throughout he impresses us by the fact that to him art has always been something sacred, worthy of highest effort and noblest purpose. In this respect one may well compare him to Bach or Beethoven or Schiller, of whom Goethe so beautifully said, that "far behind him lay that which conquers us all, — vulgarity." Whoever honestly strives for the sympathy of his genius must be filled with a like earnest spirit, willing to be guided by his subtle art into ideal regions full of higher joys than common musical amusements afford.

The wealth of his melodic, rhythmic and harmonic invention is truly astonishing; his combinations are so new and often intricate, the thematic material so rich or peculiar, its development so elaborate, that it is a commonly expressed opinion that his music has to do more with the intellect than with imagination and feeling. The truth is, that no modern composer has expressed deeper and more fervent feelings, either jubilant or sad, than Brahms. His great intellect only guides the wealth of emotion in order to find a well balanced, wholly original and artistic construction for the creatures of his rich imagination. And he is an eminently modern composer; with all his so-called conservative tendencies there is hardly a page in his works which could have been written at an earlier stage of musical art. Familiar with all the subtleties of modern expression and innovations of harmony, rhythm, and instrumentation, he has himself introduced many new and bold features.

To speak in detail of the one hundred and fifteen published works of Brahms would require a space far beyond the limits of this sketch. Thus only a summary classification is possible. Looking first at the instrumental compositions, one cannot praise Brahms too highly, that in opposition to prevailing tendencies towards a neglect of cyclic forms in favor of free, rhapsodic or programmatic fantasias, he has cultivated the former with supreme devotion, enriching and modifying them in many ways, but so that they still appear as worthy representatives of their types.

The three pianoforte sonatas and the Scherzo Op. 4 reveal the cardinal features of his later chamber and orchestral works: a most excellent thematic material, consisting often of but a few notes, awakening highest expectations; a rich, ingenious development, always coherent and logical; a Beethovenish virility; distinct contrasts and wonderful climaxes in the lively opening and closing movements, usually beginning directly with the principal subject, the working-out section being especially interesting and elaborate, the coda often of rare charm; the slow movements of delicate or intense, always noble feeling, in the form of variations or a long cantilena; the scherzos on a large plan, in three-four or six-eight time, very spirited, with a quieter trio preceding the finale, except in No. 3, where a short intermezzo is interpolated. Everywhere we note an ample and effective use of syncopations, a peculiar style of accompaniments, bold modulations and rhythmic devices, occasionally even some programmatic suggestions. Few masters have shown such originality and maturity in their first works.

Of independent pianoforte variations there are sixteen on a touching theme of Schumann, eleven on a beautiful original theme, thirteen on a Hungarian theme (with a combination of three-four and four-four time), twenty-five splendid variations on a short theme of Handel ending with a great fugue, some very difficult variations on a theme of Paganini, and — in a more romantic spirit — nine for four hands on that peculiar theme which Schumann had received "from the spirits of Schubert and Mendelssohn." Some of these important works have a suggestive and refined sentimental character, others are virtuoso pieces of the highest order. As regards free conception of the variation form and variety of construction and mood, Brahms goes decidedly farther than Beethoven or Schumann. He seems inexhaustible in this form, which he used later most ingeniously also in chamber and orchestra works. The four poetic ballads Op. 10, the capriccios and intermezzos Op. 76 and two Rhapsodies Op. 79 are fine concert pieces of a freer but always coherent style, often very difficult. More popular are the famous Hungarian dances (fascinating settings of melodies, the authorship of which Brahms has never claimed), which he has or-

chestrated and arranged for four hands. His waltzes Op. 39, also for four hands, are short character-pieces of a bright, graceful or passionate spirit, in certain features recalling Schubert and Schumann, yet so original that they have been much imitated by younger composers. Several piano works for technical study (after Weber, Chopin and Bach), and fine arrangements of most of his chamber works and orchestra serenades and of a gavotte of Gluck may at least be mentioned. The difficulties of his pianoforte style, so rich in polyphonic figuration, harmonic and rhythmic combinations, syncopations, and wide stretches, especially abound in the two seldom-played concertos. Yet, without the highest appreciation and sympathetic devotion, the greatest virtuosity would never be able to make their inner life clear.

Like a giant appears the early written D-minor concerto. Quick modulations, syncopations, chains of trills and a Beethovenish importance of themes and development impress us mightily in the passionate first movement, divine sweetness in the long adagio, while the finale, with its fantasia-like cadenza, rises from a simple mood to the acme of enthusiasm. The B-flat concerto Op. 83 has even four movements, the long and romantic opening allegro being followed by an allegro appassionato of a superior scherzo character, the delightful andante by a highly effective allegro grazioso as finale. In spite of the elaborate development and the variety of contrasting moods, the whole work retains a bright and inspiring character. In both concertos the important and richly scored symphonic accompaniment only raises the solo part to greater prominence.

A fugue and a choral prelude with fugue are Brahms' only but significant compositions for the organ.

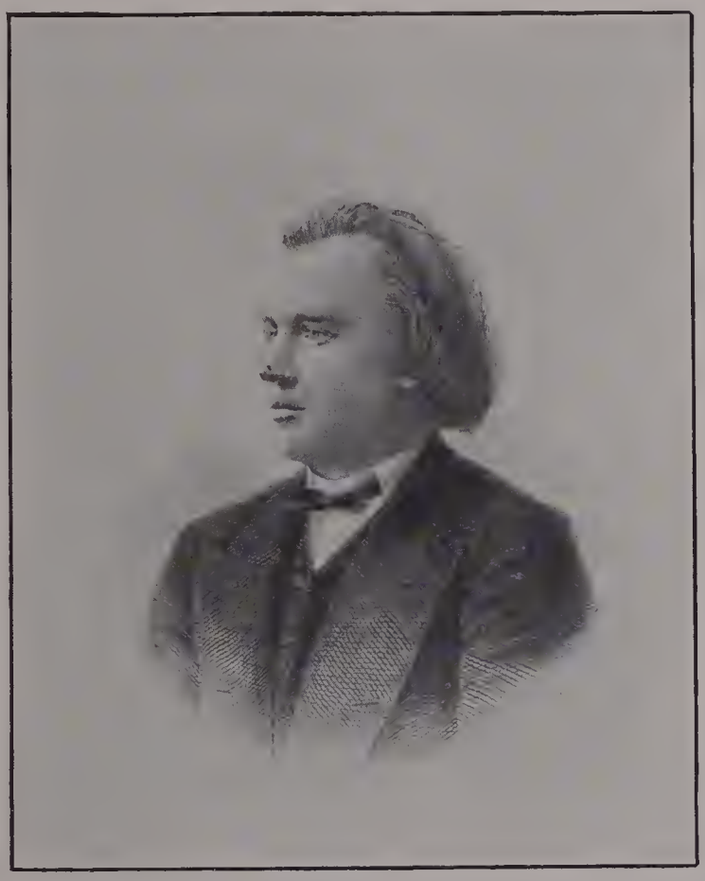
The chamber works secure our master a place of honor beside the greatest representatives of this high branch of composition; they comprise three sonatas for violin and two for violoncello and pianoforte, five pianoforte trios (one with horn and one with clarinet), three string quartets, three pianoforte quartets, three string quintets (one with clarinet), one pianoforte quintet and two string sextets. In the older works one feels often the struggle of a great soul with strong passions, longings, hopes and anxieties, joys and pains, yet not lacking in sunshine and humor, while in the more recent compositions a quieter, more contemplative spirit prevails. The classic arrangement of four movements forms the rule, most of them being very elaborate and extensive, rich in themes of importance and beauty, the working out and coda showing Brahms' genius in the finest light, the treatment of the different instruments being throughout masterly. The complicated development often prevents an immediate enjoyment, but increases our desire for a closer acquaintance; for this counterpoint goes always hand in hand with true feeling. In the opening movements the first part is not always repeated, and other novel features are introduced; the slow movements in the form of variations or of a long developed cantilena often lift us into high and unwonted regions; the scherzos are so full of genius that one wonders why Brahms has not used this form in his symphonies. The finales are of the highest order, seldom reached by other modern composers. In the works with horn and clarinets these much neglected instruments have received a wonderful treatment in music of great beauty. Unusual and complicated rhythms appear frequently, but treated in a surprisingly easy way. The details are throughout deeply interesting, yet often strange, even the most peaceful movements requiring closest attention. If one of all these great works must be distinguished as the greatest, we would name the pianoforte quintet in F minor, Op. 34. Yet the very latest work, the clarinet quintet, shows the same freshness and originality of invention, wonderful thematic net-work, variety of distinctly expressed moods, and the finale displaying an unsurpassed skill in variations.

The two orchestra serenades are real gems of spirited, delightful, well constructed music, one being for complete orchestra, the other for violas, 'celli, basses, reed instruments and horns. Besides the lively first and last movements and adagios they contain each a scherzo and one of them two minuets.

The theme for the nine orchestra variations Op. 56 is taken from one of Haydn's divertimenti for wind instruments. They crown Brahms' glorious achievements in the writing of variations; for, far from being "mere algebraic experiments," they are delightful and ingenious tone pictures of distinct character and mood, with a nearer or more remote relation to the principal theme. The composer has thus initiated a new field of independent orchestral music, already successfully followed by others.

The instrumentation is prominently interesting. It is generally admitted that Brahms is very conservative compared with Wagner and Berlioz in the matter of instrumentation. At least he never allows orchestral colors to divert our attention from the higher, inner meaning of a work. Yet in this score and in all his other works for or with orchestra, there are many features either of wonderful brilliancy or peculiar colors, which as novelties are worth studying. The finale, built upon a much repeated bass figure, successively joined by the different groups of the orchestra with other themes, reaches a beautiful climax in the pompous return of the original melody.

The four symphonies in C minor, D, F and E minor are justly regarded as the most important orchestral works of our generation. Much is still written against them, and not everybody is willing or able to share the enthusiasm which their good performance arouses among the majority of cultivated audiences. Yet nothing can shake their high position among all symphonic works written since the great master of the immortal Ninth has left this earth. They have each a very individual character and, although in the main the old form is retained, new features are to be found in almost every movement. The first symphony opens with an impressive sostenuto introduction, the others begin at once with the principal subject of the allegro. Usually the first part of the latter is brought to a formal close and repeated; only in the fourth symphony, so rich in thematic material, no repetition occurs, but a very elaborate working out prepares for the climax reached in the concentrated recapitulation. Everywhere noble themes are finely contrasted, wonderfully developed, wholly or in fragments, in the working out, so as to hold the listener in breathless suspense. The allegros of the first and second symphonies have particularly fine codas. The slow movements are not very extensive and are easily enjoyed, their quieter and lofty mood being but little disturbed. However, the adagio in No. 2 is more complicated, has richer material, more frequent changes of key and rhythm, a more elaborate figure work and a peculiarly intimate spirit. A remarkable innovation is the consequent substitution for a minuet or scherzo of a sort of intermezzo, full of grace, sunshine and innocent playfulness, hardly disturbed by more serious episodes. Most extended is this in No. 4, a rondo with themes of an almost grotesque character, surprising details in their development and a spirit of true Beethoven-like humor. Yet those of the first three symphonies are of no less importance, having two distinct parts, of which the second one (contrary to the older trio) has a livelier character. Especially that of No. 2 is one of the most delightful orchestral pieces of modern literature. That Brahms is indeed a symphonist of the highest rank, is particularly evident in his finales. That of No. 1 is conceived in the grandest spirit, opened by a solemn introduction of overwhelming beauty and impressiveness, the allegro based on themes of rare inspiration, their wonderful development rising from climax to climax like a great triumphal procession. Still the finale of No. 2 is not less inspiring; even more brilliant, with its glorious themes, the splendid instrumentation and exciting coda. In No. 3 the closing movement has the unusual minor key, is less dithyrambic, yet not lacking in life, a choral-like episode forming a fine contrast, and the whole end-



JOHANNES BRAHMS.
From an engraving by Weger, after a photograph from life.

ing happily in a long, quiet coda in F major with a poetic reminiscence of the principal subject of the opening movement. One may justly regard the finale of No. 4 as a musical wonder, a new experiment gloriously carried out. It has the shape of a passacaglia, an old dance constructed upon a ground bass. The theme consists of eight bars, each represented by a chord, and is treated in about thirty variations of the most ingenious contrapuntal devices, greatly contrasted, yet so coherently that it sounds like an uninterrupted logical development, holding our interest keenly alive and increasing our enjoyment till the splendid end is reached.

We have thus seen how many strong features Brahms has introduced in the symphonic form, without departing from its classic foundation; but it is still more important that as a genius of a superior mind and noble soul he had the right material in himself to fill this greatest form of instrumental music with an adequate and original inner life, reflecting the highest spirit of modern German civilization.

The characteristic feature of the Academic Festival Overture is the successive introduction of several German student melodies, not in the form of a potpourri, as it has been unjustly regarded, but as themes developed with consummate art, expressing the inspiration of a solemn festival, of loyalty to the fatherland, of merrymaking and youthful exultation. Every page shows the hand of a superior master. Still greater is the tragic overture, its spirit reflecting a heroic struggle, gloom, solemnity, but also hope and comfort; its form being particularly interesting by an ingenious combination of the working out and recapitulation into a sort of free, yet coherent, wonderfully constructed and deeply impressive fantasia.

How much we should like to speak in detail of the two concertos for violin and for violin and 'cello! It would be a misnomer to call them symphonies with obligato solo parts, notwithstanding the very elaborate orchestral score, but more incorrect to compare them with any virtuoso concertos. Enormous technical difficulties are to be conquered in the service of high musical purposes. The arrangement is after the classic model, in three movements. Of these the slow movements with their melodic breadth are the more enjoyable, while the extensive outer movements, with their rich development of peculiarly fine and original themes, require repeated hearings to reveal all their innate beauty and greatness. And these works, too, belong to the future and can afford to await their time for a general appreciation.

Brahms' earlier chorus works are an Ave Maria for female chorus and orchestra, a funeral chant with wind instruments, four female choruses with harp and two horns, seven Marianan songs, a setting of the 23d Psalm for female chorus and organ, several motets and part songs for four, five or six voices, sacred songs, and twelve romances for female chorus, partly with piano accompaniment. Now and then we are reminded of the style of Palestrina or old German folk-songs, then again of Bach's polyphonic art with fugues, simple and double canons, yet throughout of a new, peculiar mode of expression, full of poetic sentiment. Among the works of later years we mention two motets, which are praised as Brahms' highest achievements in polyphonic writing, seven songs for mixed voices, and many arrangements of old German folk-songs.

The German Requiem is of such great importance, that without a knowledge of it neither a full estimation of Brahms' individual genius nor of the significance of the latest epoch of music in general can be obtained. Taking from the old Latin funeral mass only the name, Brahms selected certain verses from the Bible, expressing not only the sadness and terror of death and judgment, but also hope and consolation, — even thankfulness and praise. His work, independent of any church service and to be sung in a living language, contains in each note music which came from the depth of a noble soul and was written by a master of the highest and most complicated field of vocal composition. Entirely free from conventionalities or dry learning, each of the seven numbers gives completely what his genius was able to accomplish. It is indeed the great funeral chant of modern music, at least for Germans and Protestants. Choruses I., IV., V. and VII. have a quiet character, finely expressing the milder feelings above mentioned, yet with all their seeming simplicity showing a consummate art in the details of their construction, No. V. being mainly given to a difficult soprano solo. No. II. ("Behold all flesh is as the grass") is a peculiar funeral march in three-four time, the chorus singing partly in unison to strange and impressive orchestral music; after a touching animato ("Be patient unto the coming of Christ") the principal melody is repeated, followed by a long fugue ("The redeemed of the Lord shall return again"). No. III. opens with a baritone

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From a photograph from life by Fr. Luckhardt, Vienna.

solo, lamenting the frailty of life, soon joined by the chorus, rising to a climax expressive of hope. Then follows that famous fugue, in an astonishingly rich polyphonic treatment, moving over an uninterrupted, much criticised pedal point on D to emphasize the words, that "the righteous souls are in the hand of God." No. VI. is regarded as the culmination of the work. After the chorus' lament that "Here on earth we have no continuing place," comfort is brought by the baritone voice unfolding the mystery of the resurrection. The chorus repeat this and burst out in an ecstatic vivace, "The trumpet shall sound, the dead shall be raised! . . . ." ". . . . Grave, where is thy victory, death, where is thy sting?" In wonderful modulations climax after climax is reached; finally in glorious C major a double fugue is added, a hymn of praise to "the Lord of honor and might," whose proportion, art and impressiveness alone suffice to make Brahms a compeer of the greatest masters of polyphonic music. Throughout, chorus, orchestra and soloists have to overcome the greatest difficulties, but seldom are their efforts directed to more ideal purposes.

For the "Song of Triumph" Brahms selected some mysterious verses from the Apocalypse. Of the three large numbers for double chorus, orchestra and organ, some portions have been called direct imitations of Handel; yet even there one finds enough of Brahms' individuality and throughout an intense heartiness and directness of feeling. In singing this music, one is overwhelmed by its grandeur. The second number, more purely Brahms', is of particular beauty, the chorus "Let us rejoice" being joined by a cantus firmus of the wood instruments on the choral "Now, thank ye all the Lord!" In No. III., opened by a baritone solo, an enthusiasm is reached in the Hallelujah surpassing any jubilant chorus music written since the Ninth Symphony.

The "Deutsche Fest- und Gedenksprüche" have a uniform patriotic purpose. There are again three large and most difficult numbers for double chorus, without solo or accompaniment. No. I. refers to the battle of Leipsic in 1813 and the regained liberty from the Napoleonic bondage ("Our fathers hoped in thee, thou helpedst them," etc.), and has an imposing character of resolution and vigor. No. II., referring to the collapse of the French in 1870, illustrates in lively contrasting colors "a palace guarded by one strongly armed and remaining in peace" and "an empire that falls in discord and becomes waste." No. III. praises the splendor of the new united empire, but warns its people "to beware and guard thy soul well, that it shall never forget the story which thine eyes have seen." A deeply religious spirit also pervades this great and but little known work.

The Rhapsody for alto solo, male chorus and orchestra treats a portion of Goethe's "Journey through the Hartz in Winter." Once in 1777 the poet left a hunting party to pay an incognito visit to a young admirer of his genius, who was in a Wertherish despondent condition of mind. The impression received by this adventure gave rise to one of his deepest yet somewhat mysterious poems, which inspired Brahms to one of his greatest works. The opening orchestral sounds touch our inmost heart; sighs and the anguish of a trembling soul is their spirit; then the solo voice in tones of intense feeling asks for comfort for one "who from the fulness of love drank hate of man and in loneliness devours all that hath worth in him." A peculiar combination of three-two and six-four time illustrates finely this anguish and restlessness. Gradually the music becomes more quiet, till with a harp-like accompaniment, chorus and soloist sing a hymn of indescribable beauty and loftiness, imploring "the all-loving Father to enlighten the heart of the unfortunate, if but one tone from his psalter can reach His ears." The solo part requires a truly inspired musician, whose voice is the instrument of his soul. The short chorus is also a difficult task. Many times has the writer heard this heavenly work, but never without its repetition being demanded and given. Yet how little known it is in this country!

An extensive work for male chorus with tenor solo and orchestra is the cantata "Rinaldo," the text being again from Goethe. It deals with a romantic story from Tasso's "Jerusalem Delivered," has partly a solemn, partly a lively dramatic character and breathes the refreshing air of the sea. The more or less extensive and elaborate choruses are very different from the conventional style, the solo part is unusually difficult and so exacting that an adequate performance is seldom secured.

In three works Brahms has illustrated the relentlessness of Fate, selecting poems of almost Greek grandeur and beauty. Hölderlin's "Song of Destiny" contrasts the blessed abode of the divine spirits with the fate of the "restless, grief-laden

mortals, who blindly wander from one sad hour to another." Schiller's "Nänie" mourns "that even the Beautiful fades and the Highest must die," and "The Song of the Fates," from Goethe's "Iphigenia," warns the human race "to fear the gods, doubly those whom they have exalted, for they turn from entire races the light of their eyes." The last work is for six, the others for four chorus voices. Everywhere the orchestra is important, rich in weird, characteristic effects. Bold modulations and rhythmic combinations always in keeping with the composer's high conception of the poetry affect deeply ear and heart. Who but Brahms could have found music so worthy of such profound poetical subjects! In the "Song of Destiny" he even surpasses the poet by repeating at the end the wonderful orchestral introduction indicating hope for our own final attainment of the abode of the blessed spirits. The "Nänie" is dedicated to the mother of the lamented painter Feuerbach, who had been a true art companion of Brahms. Only a careful, sympathetic rendering will reveal the beauty of this work. In the "Song of the Fates" there is a movement of a quiet, melodious character, which many critics have declared to be entirely contrary to the meaning of the text. To us it seems more like a well justified, touching expression of pious submission, wonderfully calming our excitement for the mysterious ending with its harmonies and orchestral sounds never heard before.

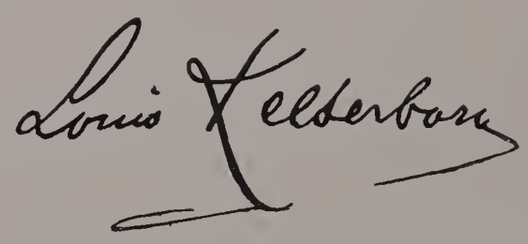
Brighter is the character of some works belonging to a field which Schumann had specially cultivated, yet where Brahms shows again such originality that he has been much imitated. His delightful vocal quartets with piano accompaniment, graceful and bright or deep and gloomy, charm greatly by their artistic construction, beauty of thought, feeling and sound and peculiarity of colors. Still more famous are the two collections of Love-Song Waltzes for voices and piano for four hands, resembling the sparkling pianoforte waltzes Op. 39, most varying in shape and mood, the words being mainly from Daumer's "Polydora," those of the fine, quiet closing movement in nine-four time being selected from Goethe. The eleven Gipsy Songs Op. 102 are also meeting with an enthusiastic reception, Hungarian spirit and rhythm giving them a peculiar color, the moods being either humorous or passionate, melancholy or exuberant, quartets alternating with solos, the accompaniment being as elaborate as it is effective.

Of the twenty highly remarkable duets some have, in spite of many harmonic and rhythmic finesses, quite a plain character, while others are very elaborate, the voices either joining or alternating. As particularly typical we mention "The Seas," "The Nun and the Knight," "The Sisters," "The Messengers of Love," "Edward," and "Let us wander."

Finally we have reached the field in which Brahms has been especially fertile and original, his "Lieder." To speak of them only in a general way is difficult indeed. Thirty-one of the published 115 works contain nearly 200 songs. Throughout his whole career Brahms has been writing songs; there was in his soul a lyric element, kindled again and again by the beauty of feeling, thought and diction of the great German poets, and he found a style of song-writing so independent, that in spite of some more or less striking exceptions one can hardly trace his relation to Schubert, Schumann and Franz. He is their equal as regards wealth of invention, noble conception of the text, finishing of details. Yet in treatment of the voice, relation between vocal and instrumental part, and construction of the latter he opens a new path. In the selection of poems he shows eminent knowledge and taste. Many half-forgotten poems of a superior order he has awakened to fresh life; others, which on account of their peculiar metre or meaning have been avoided, have found in him an unexpectedly effective interpreter. However, it seems to us as if the poems often suffer transformation. They have inspired the composer with certain tone-pictures, which in turn impose upon them very distinctly the spirit of his own strong individuality. This individuality is by no means always deep and heavy, for smiles and dancing are no strangers to it. Often the melodies are as plain as folk-songs, but always of great nobility. With a few notes the composer reaches our hearts and lifts us at once into a higher region. Other melodies again are as elaborate as a dramatic scene. The accompaniment, inexhaustible in forms, yet never conventional, simple or with great harmonic wealth and peculiar figuration, rivals the singer in expressing the moods of the poem. Of the so-called folk-songs (old German, Swiss, Bohemian, Scotch, Italian, etc.) some are treated most artistically, others with a touching simplicity. Very few poems composed by other masters are found among his list, and the favorite poets Heine, Eichendorff, Cha-

misso are almost avoided. A remarkable exception is the separately published "Moon-night," very different from Schumann's jewel song, yet not inferior. Goethe, Hölty, Platen, Tieck, Schenkendorf, Groth and Möricke are fully represented, often by poems of an antique spirit and form. Keller, Daumer, Heyse, Schack, Herder and many others inspired Brahms too, and it is noteworthy that he had no music for meaningless trivialities. The majority of these songs are devoted to love in all possible phases and moods, often wonderfully reflected in scenes of nature. There is perhaps more of twilight and autumn than of sunshine and spring, but exultant and happy moods are well represented, — also flowers, birds, woods, oceans and storms and the stillness of the fields, — but all these more in a symbolic than realistic conception and with a wonderful coloring of the prevailing mood. The sweet little "Cradle song," "Erinnerung," "Minnelied," "Wie bist du, meine Königin?" "Meine Liebe ist grün," "Von ewiger Liebe," "Ruhe, Süssliebchen," "Mainacht," "Vergebliches Ständchen" are only a few familiar jewels among the rich collection; how many more deserve the same sympathy and study from singers with noble artistic ambitions! Special mention is due to the two fine songs for alto with viola obligato Op. 91 and to the fifteen romances from Tieck's half-forgotten fairy tale "Die schöne Magelone," which have a most elaborate form and an intensely emotional character. Nowhere indeed can one get a better estimate of Brahms' high significance as a song writer than here, where the poet appears like a dwarf in the light of the composer's higher genius.

Greatness indeed remains Brahms' characteristic feature, wherever we look at him or at his works; greatness in ideas, purposes and powers; greatness in self-criticism and faithfulness to the dignity of his art; greatness in the devotion to past masters and independence of contemporary influences; greatness in the sincerity and simplicity of his manners and relation to the outer world. Never appearing as a revolutionary spirit, yet he has himself introduced many strong innovations in various fields, and for a long time his works will not only afford profound enjoyment to earnest lovers of our art, but be a source of the most valuable studies for those to whom its further development will be entrusted. Long has he been ignored, patiently has he waited, till the world has come to him to respect in him the noblest musical genius of our time.



CARL GOLDMARK

Reproduction of a photograph from life, made by J. Löwy in Vienna.

CARL GOLDMARK

THE date of the birth of Carl Goldmark, the eminent Austrian composer, is incorrectly given in the various biographical dictionaries to which the writer has had access. For correct information on this point and for the facts contained in the following sketch of the musician's life, thanks are due to Leopold Goldmark, his brother. Carl Goldmark was born at Keszthely, Hungary, May 18, 1830. He came by his musical inclinations naturally, for his father, Ruben Goldmark, was a precentor, much esteemed on account of his fine voice. The son showed a fondness for music at an early age and when very young began to take lessons on the violin at the Musikverein of Oedenburg. His progress was such that at the age of twelve his father permitted him to play in public. Soon afterward he began to play professionally in theatre orchestras. He continued to do so until the revolution of 1848, when he was obliged to go into service in the army under the *landsturm* law.

When his term of service had come to an end he went to Vienna, where, with the assistance of his eldest brother, Dr. Joseph Goldmark, he resumed his studies, becoming a pupil in the Böhm Conservatorium. Unfortunately for the young man, Dr. Goldmark had been an active participant in the insurrection and was suspected of implication in the killing of Minister of War, La Tour. He was compelled to leave Austria and came to America, where he died in 1863. His flight threw Carl on his own resources, and the young musician succeeded in obtaining an engagement in the theatre orchestra at Raab, Hungary. Toward the end of 1850, however, he returned to Vienna, where he secured employment in the orchestra of the Theatre in the Josefstadt.

Young Goldmark at this time showed very plainly of what sort of material he was made. His salary amounted to about $8 a month, but his ambition was worth hundreds. He was consumed by a desire to learn to play the piano, but he could not afford to pay a teacher. He managed, however, to hire an instrument, and began to study by himself with occasional hints from friends. Returning late from the theatre to his humble lodgings, he would spend half the night in practising by the light of a tallow candle. It may as well be said here that he became sufficiently proficient as a pianist to give lessons in later years, and he also taught himself the art of singing with such success that he became the instructor of Mme. Bettelheim, a contralto who attained prominence on the Austrian stage. With the exception of his violin lessons and a short course in composition at the Vienna Conservatory under Sechter, self-instruction was all the teaching enjoyed by young Goldmark. He studied assiduously the scores of Mozart, Weber and Beethoven, and attended the Hellmesberger chamber music concerts in Vienna, thus gaining a valuable acquaintance with the instrumental works of the best masters. Goldmark was, however, not only a student of music. He made himself conversant with the German, French, Italian and English Languages. He also became a devoted student of philosophy, and learned to look up to Schopenhauer with a truly Wagnerian admiration. In 1850 he became a contributor to the *Grenzboten* and to some of the Leipsic musical papers. His writings have always shown evidence of his wide culture.

It was in 1855 that he began to compose, and in 1857 he gave a concert of his own works at the Vienna Musikverein-Halle. The compositions presented were an overture, a piano quartet, a ballad for tenor, chorus and orchestra, and two songs. He was at that period of his career a devoted follower of Mendelssohn, and the works played at his concert were in that master's style. Goldmark's fondness for his early offspring was shortlived and the works were not published. He outlived his Mendelssohn-

ian devotion and subsequently became a fervent admirer of Schumann, whose influence is clearly discernible in some of his later works.

The composer's first decided success was the overture to "Sakuntala," opus 13, written in 1864, and now known favorably all over Europe and in this country. In 1865, while walking in one of the principal streets of Vienna, he saw a picture of the Queen of Sheba visiting Solomon. The picture made a vivid impression on his imagination, and at length he went to H. S. Mosenthal, the well known dramatist, author of "Leah, the Forsaken," and begged him to undertake the task of constructing a libretto out of the story which had grown up in the composer's mind. In three years the opera was finished in its first shape, but Goldmark was dissatisfied with it. Mosenthal made the desired changes in the book, and about one-half of the score was rewritten, the work being finished early in 1872. Goldmark then submitted it to Joseph Herbeck, conductor of the court opera at Vienna. It is believed that Herbeck was jealous of Goldmark, because the latter had defeated him in a competition for a Government prize of 800 gulden. At any rate Herbeck kept the score of "The Queen of Sheba" locked up for two years. Finally, at a musicale given by the Princess Hohenlohe, whose husband was master of ceremonies to the Emperor, Ignatz Brüll, then a rising young pianist, played some selections from Goldmark's opera. The Princess and others, pleased by the music, asked Brüll some questions about the work, and the story of Herbeck's delay over the score came out. The influence of the Princess and the Countess Andrassy led to an imperial command for the production of the opera, and it was accordingly performed on March 10, 1875. The success of the opera was great and the composer was called out nearly forty times. "The Queen of Sheba" has been given in various European cities, and was first performed in America at the Metropolitan Opera House, New York, on Wednesday, Dec. 2, 1885, with the following cast: Sulamith, Frau Lilli Lehman; the Queen, Frau Krämer-Wiedl; Astaroth, Fräulein Marianne Brandt: Solomon, Herr Robinson; Assad, Herr Stritt; Baal Hanan, Herr Alexi; High Priest, Herr Fischer. The conductor was Anton Seidl. It was the most successful opera in the repertory of the house that season, being presented fifteen times, to aggregate receipts of $60,000. It was given four times the following season, and again five times in the season of 1889–90, always to audiences of good size.

His second opera, "Merlin," was produced in Vienna Nov. 19, 1886, and at the Metropolitan Opera House Jan. 3, 1887, with the following cast: Viviane, Lilli Lehmann; Morgana, Brandt; Artus, Robinson; Modred, Kemlitz: Gawein, Heinrich; Lancelot, Basch; Merlin, Alvary; Dämon, Fischer. The conductor was Walter Damrosch. It was performed five times in the course of the season, but did not achieve the success of its predecessor. While waiting for the production of "The Queen of Sheba," Goldmark wrote his B flat quartet and his suite for piano and violin.

Goldmark has devoted his life to composition. He takes no pupils and has refused not only all orders and distinctions, but all offers of posts as conductor. The only office he has ever held — and that but briefly — is the presidency of the Vienna Tonkünstlerverein. His home is in Vienna, but about May 1st of every year he goes to Gmunden, on the Traunsee in upper Austria. There he remains till October, working incessantly except during four weeks in midsummer. He then takes a vacation, going to the Fusch valley, near Salzburg, where he spends six to eight hours a day in mountain climbing. All his composing is done at Gmunden. He is a widower and has a daughter twenty years of age.

Goldmark's principal works are the two operas already mentioned, the "Sakuntala," "Penthesilea," "Spring" and "Prometheus" overtures, the symphony in E flat and the "Ländliche Hochzeit" symphony, and the violin concerto in A minor, opus 38. These are the works by which he is best known in this country, his chamber music being played infrequently. The composer's musical development is readily divided into two periods. He made the division himself when, in 1875, he decided that he would abandon his earlier style of writing, in which he had made extensive use of Oriental melody and color. He imbibed a fondness for this style when in his childhood he listened to the voice of his father in the synagogue. He himself seems to have felt, however, that in giving his music a local or

racial coloring he was detracting from its universality, and after the production of the "Queen of Sheba," he said to his friends that he would write no more eastern music. It was doubtless this determination which led him to select the story of Merlin as the subject for his next opera. The most thoughtful critics of Goldmark's music are of the opinion that he was not wise in his determination. As an Oriental colorist in music, he certainly has no superior, and probably no equal, while his "Merlin" is without the most interesting manifestations of his individuality. Goldmark without his color is Swinburne without his versification. The composer's best works, except the overture to "Prometheus," are surely those written before the resolution of 1875.

The story of "The Queen of Sheba" is not taken from the Bible, but is purely imaginary. It deals with the fascination of Assad, a courtier, by the beautiful Queen, who has indulged in a passage of love with him on her journey to Solomon's court. When Assad recognizes her in Solomon's palace, she denies having met him before, but both Solomon and Sulamith, Assad's promised bride, see that something is wrong. The Queen again shows herself to Assad by night, and the next day in the palace. Assad proclaims the truth. Solomon decrees that the youth must work out his salvation by defeating the powers of evil, and banishes him to the desert. Sulamith seeks him and he dies in her arms, while the Queen and her caravan are seen in the distance returning homeward. Dr. Mosenthal's libretto is not a fine poetic achievement, but it is theatrically very effective, blending spectacular and dramatic scenes in a telling manner. The composer has made excellent use of his opportunities. Assad's recital of his first adventure with the Queen, is set to admirably descriptive music, and it is followed by a most captivating ballet and an inspiring chorus of greeting to the Queen. The ensuing scene is richly dramatic. The duet between the Queen and Assad in the moonlit garden is intensely passionate and glows with the warm color of eastern melody. The instrumental richness of the score seems to be quite as natural an outcome of the composer's fancy as his easy adoption of Oriental rhythms and cadences, which he handled as one to the manner born. The most important objection which has been made to this music is that it is "so unvaryingly stimulated that it wearies and makes the listener long for a fresher and healthier musical atmosphere." The production of "The Queen of Sheba" in New York was one of the most brilliant spectacles ever seen in America, and the performances were rich in musical merit.

The comparative failure of "Merlin" was due largely to the effort of the librettist, Herr Siegfried Lipiner, to mingle the supernatural with the story of Merlin and Vivien and to drag in Goethe's principle of saving womanhood — a favorite theme with Wagner. Indeed, there are many things in the libretto which indicate that it was suggested by Wagnerian works, chiefly "Parsifal." The librettist's greatest success was in his characterization of Vivien, which is excellent. The composer also fell into the Wagnerian pit and strove vainly to handle the *Leitmotif*. His music, moreover, suffered, as has already been intimated, from his determined effort to rid himself of the Oriental color which was his natural garb. Nevertheless it must be said in justice to Goldmark, that no operatic writer of our time has shown a greater seriousness of purpose than that manifested in "Merlin." The musical dialogue of the opera is nobly elevated in style, but lacks variety. The orchestration is rich and glowing in color, yet is without complexity of construction, and there is a delightful absence of the set forms of the old-fashioned opera. But "Merlin" lacks the inspiration and the spontaneity of style which are displayed by the composer when laboring in his congenial Oriental field.

The "Ländliche Hochzeit" symphony is a symphony in name rather than in fact. It is a series of descriptive movements, written with a little of the composer's characteristic tinge of Orientalism and with all of his mastery of instrumental coloring. It is fluent, melodious and strongly rhythmical. In short, it is music that pleases a miscellaneous audience without offending the discriminating music-lover. The symphony in E flat, like the violin concerto, the present writer regards as one of the composer's least happy achievements. It is but just to say, however, that some good judges do not hold this opinion of the work. The first movement is built on a flowing and rhythmic theme announced by the violins, and from this the second subject is very happily deduced; but neither is fruitful in itself. The scherzo is by far the best movement, and is, indeed, a bit of writing of which any recent symphonist might be proud. It is light and airy in theme and the instrumentation is effective.

The violin concerto in A minor is lacking in spontaneity of thought.

When we turn to Goldmark's overtures, however, we find the composer at his best. All his overtures are admirable, one is exceptionally fine, and another is great. The "Sakuntala" overture is deemed Goldmark's best by many critics, but the present writer prefers the "Prometheus." The story of the love of King Dushyanta for Sakuntala, daughter of the Saint Viswamitra and the water nymph Menaka, is one of the most beautiful in the Hindoo mythology. The maiden is reared in the forest by Kanwa, and there Dushyanta, while hunting, meets and loves her. The principal themes in Goldmark's overture are the melodies representing Sakuntala's loneliness in the forest, the royal hunt, and the love of the king and the maiden. The composition is opulent in its Oriental richness of color and is full of the passionate intensity and vigorous aggressiveness of the strongest scenes in the "Queen of Sheba."

The "Prometheus" overture, a product of Goldmark's maturity, is a superb work, one of the most admirable produced in recent years, and one that ought to live. The composer has chosen some of the salient features of Æschylus's sublime tragedy, and has expressed them eloquently. The opening measures speak of the loneliness of the chained Prometheus, surrounded by the empty infinity of space. A beautiful theme in the wood is said to signify the prostrate god's hope, but such an interpretation is not justified by the tragedy. The writer prefers to regard it as an expression of the repose of the sea, whence floats up a few measures later the sympathetic chorus of sea-nymphs, represented by two themes, one a lovely undulating melody in the wood, the other, speaking more eloquently of their yearning over Prometheus, a flowing melody for the strings. The bold, restless spirit of the god is finely expressed by the allegro, with which the sea-nymph music is worked out in effective contrast. An increase in tempo and a change in the melody near the end of the work lead to a forcible proclamation of Jove's sentence by the trombones, and the whole closes with the music of space and the sea. In form, in instrumentation and in elaboration, as well as in emotional content, the overture is noble.

The "Penthesilea" overture is founded on the Homeric episode of the emotion of Achilles over the beautiful corpse of the Amazon queen, slain by him in battle. The composition is very clear in purpose and is well written. The "Spring" overture is the least striking of the works under consideration, yet it displays much of the composer's mastery of orchestral technique.

Goldmark's music, on the whole, is distinguished by a deep and manly warmth, a restless aggressiveness and a hyperbolic instrumental language. In this latter respect it resembles Eastern poetry in the extravagance of its forms of expression, at times approaching bombast. At his best, however, as in the "Prometheus" overture, the composer is capable of strong, serious, lofty feeling, noble dignity of utterance and reposeful symmetry of form. It is because this overture exhibits these powers of Goldmark in a higher form than his other compositions that the present writer looks upon it as his greatest work. His operas are eclectic in style and the result is something between Meyerbeer and Wagner; but in his overtures the individuality of Goldmark is most clearly revealed. Admirable as much of his chamber music is, it suffers by comparison with his larger works because of the lack of those instrumental colors which the composer uses with such dazzling effect. It is impossible to predict the future of Goldmark's music; but it certainly belongs to the present, and some of it seems likely to live.

W. J. Henderson.

MAX BRUCH

IN the latter part of the nineteenth century probably no composer has done more for the development of the chorus, and especially of the *Maennerchor*, than Max Bruch, and although he has achieved much in orchestral scoring, and has written fine concertos, symphonies, and even large operas, it is upon his great choruses that his fame as a composer, and his right to admission to the ranks of the masters, chiefly rests. He was born in Cologne, Jan. 6, 1838, and his musical powers developed very early, for by the time that he had reached his fourteenth year, he had already written upwards of seventy compositions, although wisely forbearing to print them and thereby take rank as a "musical prodigy." One of these juvenile works was a symphony, and received a public performance in Cologne in 1852. As with the first compositions of Mendelssohn, however, these early works are to be regarded merely as records of juvenile possibilities and are not reckoned with the great and serious contributions to music which Bruch was able to make in riper years.

His parents gladly aided his efforts to develop his musical abilities by thorough training, and to his mother he owes much of the success of his juvenile studies. This lady, once famous as Fräulein Almenräder, was herself a distinguished singer, and came of a well-known musical family of the lower Rhine country. She personally attended to the elementary steps of Bruch's musical curriculum, but he was early sent to Professor Heinrich Karl Breidenstein of Bonn, who took charge of his theoretical studies. These succeeded so well that the compositions of the nine-year-old boy attracted the notice of Ferdinand Hiller, who soon after took him in charge and developed his abilities so rapidly and thoroughly that at fourteen years the boy was able to enter for the Mozart scholarship awarded in Frankfort. The string quartette which he wrote for this occasion won the prize. This obtained for him a yearly *stipendium* of four hundred gulden, which he enjoyed for four years, and which enabled him to continue his studies with Hiller, and also to obtain instruction from Professors Carl Reinecke and Ferdinand Breuning, studying piano under the latter with especial zeal and success. Long visits to Munich, Leipsic and other musical centers followed, and continued to broaden the musical horizon of the young genius. At Munich he made the personal acquaintance of the poet Emanuel Geibel, who had much influence upon his later work in the large musical forms. The winter of 1857–8, passed in Leipsic, seems to have also wielded a great influence in awakening Bruch's enthusiasm for the higher walks of music. After this year, we find him once more in his native city of Cologne, enjoying a reputation which even at that time was much more than local. He had, until this time, published only compositions in the small forms, piano pieces, songs, and duets, but with his first two choruses we find the first ocular evidences of talent, and from the very beginning the massing of voices seems to have possessed a peculiar charm for, and to have been well understood by him.

In 1862, after the death of his father, Bruch began a two-year's stay in Mannheim, and his friendship with Vincenz Lachner, which began at this time, undoubtedly had an influence on his compositions. In 1865, he went to Coblentz to assume the directorship of the musical institute there, and this was the beginning of the period of his greatest creative activity. In 1867, he became director of the court orchestra in Sondershausen, a position which had been held by such masters as Spohr and Weber, and for three years we find him diligently perfecting himself in the art of conducting, in which he has become very celebrated, being one of the few composers who are successful on the conductor's stand. In 1870, Bruch went to Berlin, where he lived some years,

not accepting any position, but busying himself entirely with composition. After this he settled in Bonn for a short time. In 1878 he was called to Berlin to succeed Julius Stockhausen as director of the famous Stern Gesangverein. His next engagement took him across the seas, and he went to Liverpool to succeed Sir Julius Benedict as director of the Philharmonic society in 1880. This engagement ended in the Spring of 1883 (some biographies commit an error here, in setting the date a year earlier), and he immediately came to America where he conducted a number of his compositions. In the summer of 1883 he returned to Germany, and from September of that year he was the director of the Breslau Orchestral Society.

MAX BRUCH

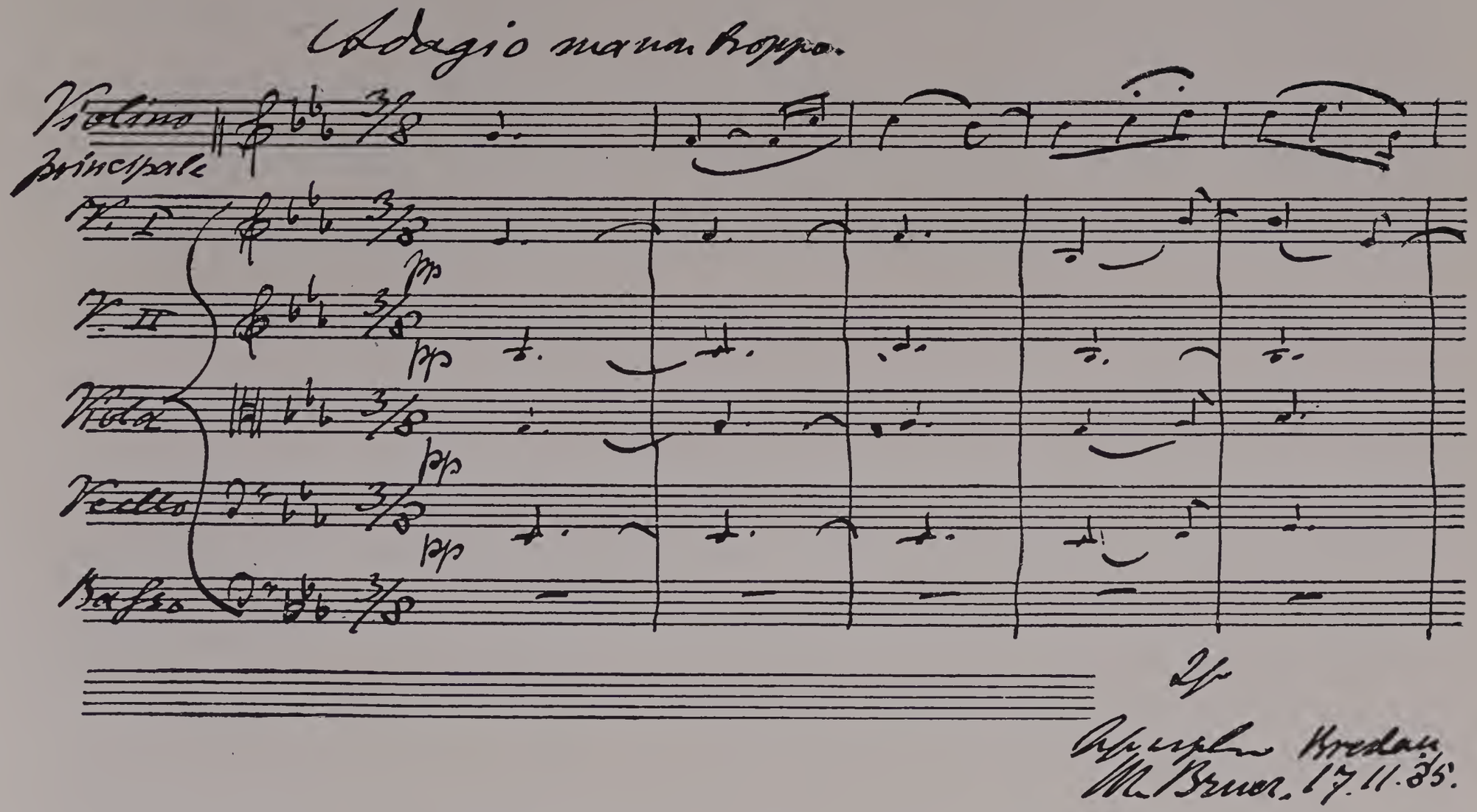
From a wood engraving at the British Museum.

This continued until the spring of 1890, when he closed his labors as conductor and settled in Friedenau, near Berlin, where he is at present; but he is so fond of travel, so full of energy and activity, that he is not likely to remain in retirement very long. In 1890 he received the honorary title of Royal Professor.

In personal appearance Bruch is by no means as majestic as one would suppose from his works. He is small of stature, and his dark eyes peer through his spectacles with the sharp glance of a teacher rather than of a creator of heroic cantatas. He is quick and nervous in motion and, when directing an orchestra or chorus, his gestures are spontaneous and expressive.

It is pleasant to notice that the juvenile compositions of Bruch had their origin in filial affection and that one of the earliest of his works is a prayer for his parents, which the nine-year-old boy arranged as a song. But the actual career of the composer commenced with the choruses, which he began to write in his twenty-first year.

The first of these choruses (Op. 8) bore the title of "Birken und Erlen" ("Birches and Alders"), and the second (Op. 3) "Jubilate, Amen." In both of the works a soprano voice is used *obligato* against four-part chorus, and there are not only rich harmonies, but a wonderful blending of the solo with the chorus part. Just before these works, Bruch had written a little one-act opera, his Opus 1, entitled "Scherz, List, und Rache," on Goethe's libretto, but it made no very marked impression; soon after, however, he turned his attention to larger opera, and the result was that Emanuel Geibel's libretto, "Loreley," which had been written years before, for Mendelssohn (that master was at work upon this subject when he met his early death), was now brought to the operatic stage by him. At first the poet opposed the thought of presenting the work save on the concert platform, but finally consented to allow it a trial at the theatre of Mannheim. The opera deals with one of the most poetical conceptions of the Rhine-witch, which makes her appear at first as a pure and beautiful maiden, named Leonore, but heartbroken and frenzied by betrayal and desertion, she seals a bond with the spirits of the stream, and with them wages war on mankind. Mendelssohn had already composed the scene of the invocation of the river-demons, and the festival



Fac-simile manuscript of beginning of Adagio in Max Bruch's first Violin Concerto.

Original in possession of Prof. Dr. Emil Naumann, in Dresden.

of the vintagers, and Bruch's music to these scenes bears the test of comparison, which is saying much when it is considered that the earlier setting was the last work of the more celebrated composer, and this was composed at the beginning of Bruch's career. Bruch's "Vintage Chorus" is frequently given by male choruses as a concert selection. The performance at Mannheim was successful and the opera was afterwards presented at many other theatres, and notably at Hamburg and Leipsic, in both of which cities it won great applause from public and press. Yet the work has now totally disappeared from the stage, since it is not really a dramatic subject, the change of the heroine from an innocent and confiding maiden to a fierce and revengeful spirit, a first cousin to the Greek Sirens, is rather a metaphysical than a theatrical one, and the plot occasioned some repetition of style which weakened the music. About ten years later Bruch once more essayed opera, and failed. This time Shakespeare was the librettist, and under the title of "Hermione" the new work, which was the "Winter's Tale," was performed in Berlin and Dresden, but in neither city did it win more than a *succès d'estime*. It has disappeared from the repertoire altogether, yet the second act is a gem that will bear rescuing from oblivion. It represents Hermione in prison, and at her trial, and so well is the pathos and intensity of the music fitted to the situation, that it is not exaggeration to speak of this portion of the opera as being among the finest things that Bruch has ever written, and it may be ranked with the very best of modern music.

We now approach the epoch when Bruch produced a work which at once drew the attention, not of Germany alone, but of the entire musical world towards his labors; we have intimated that the composer's fame rests chiefly on what he has done for chorus-singing, and it is in the treatment of male chorus that Bruch is unsurpassed; it was with such a work, — "Frithjof" (Op. 23), — that he won his first great triumph. The text, by Esaias Tegner, taken from the grand old Sagas, afforded a sombre dignity that suited well to a massive use of *maennerchor*, and once more Bruch added a female voice, not in combination, but rather in contrast to the chorus work, to illustrate the character of the unhappy Ingeborg. The baritone solos, the utterances of the viking Frithjof, are full of expression, and the chorus of the returning heroes at the beginning of the cantata is melodious in the highest degree. Seldom, in a modern work, has so much of melody been employed, without weakening the dramatic treatment, but the final chorus of the departing warriors may be cited as a perfect example of this happy combination in Bruch's choruses. "Frithjof" may also stand as a model of condensation in dramatic music; every note has its purport, and there is not a measure in the entire work that is supererogatory. The contrasts are also managed with a master-hand, so that the emotions of peace and war are given in kaleidoscopic, yet logical, succession.

Immediately following this there came an almost equally important contribution to the repertoire of mixed chorus; this was "Schön Ellen," a cantata for chorus combined with soprano and baritone solos. The subject taken was again a warlike one, being founded on the fabulous tale invented by a newspaper correspondent, that during the siege of Lucknow, a Scotch girl named Jessie Brown heard the bagpipes of the regiments sent to the relief of the place, long before they were audible to the rest of the garrison, and was able thereby to prevent a surrender to the merciless Sepoys surrounding it. Emanuel Geibel, the poet, turned the mythical Jessie Brown into an equally mythical "Fair Ellen," and gave the libretto to the composer, who began its composition within sound of the cannon at the battle of Sadowa the culmination of the Austro-Prussian war. The subject was full of dramatic possibilities, and Bruch used these in the condensed manner characteristic of the preceding work. Naturally he was impelled towards Scotch music by the color of the poem, and the entire cantata is founded on "The Campbells are comin'," which is omnipresent in it, and forms a grand climax to the whole as a hymn of thanksgiving. Yet many may have blamed Bruch for departing from the Scotch character of the theme in this lofty finale; few musicians will join in this censure, for the composer has but allowed himself the freedom of the Fantasie in this development of a folk-theme. It is not the only time that a German composer has used this melody in a developed musical work, for Robert Volkmann employed it in his overture "Richard III."; a Scotch theme written in 1568, in an English battle fought in 1485!

It may be fitting in this place to speak of the influence which the Scotch folk-music exerted upon Bruch. He once assured the writer of this article that he was familiar with over four hundred of the

Scotch folk-songs. After the completion of "Fair Ellen" his taste in this direction was again shown in the "Scotch Fantasie" (Op. 46) for violin and orchestra, which is one of Sarasate's favorite solos, and he also arranged twelve Scotch folk-songs with considerable success. Yet it may fairly be doubted whether Bruch has ever been able to reproduce the lilt so characteristic of Gaelic music; in this failure, however, he is not alone, for Beethoven, Schumann, and others among the German masters have attempted this vein fruitlessly; Mendelssohn alone, among the ranks of these, accomplished the transplanting of the delicate flower of Scotch folk-music into German classical works.

The immense success that followed the production of "Frithjof," and the almost equal favor extended to "Fair Ellen," was reflected on Bruch's earlier works, and the "Roman Song of Triumph" (Op. 19, No. 1) was brought into popularity in its wake, and once more we hear the stern notes of war and victory sounding in the massive chords of the male chorus. Soon after the triumph of "Frithjof" we find the composer returning to the subject, and Op. 27 deals with "Frithjof at the grave of his father," but it was like Milton's "Paradise Regained" after "Paradise Lost," a weak work after a masterpiece, and this concert-scene for baritone solo, female chorus, and orchestra, fell rather flat.

The true successor of "Frithjof" was to come later in the shape of another warrior, this time a Grecian; in the "Odysseus," Op. 41, with Ulysses as his hero, we find the composer rising to the height of the preceding subject, but in another and less stern manner. This had been preceded by yet another tone-picture of warriors, in the "Normannen-zug," a stately union of baritone solo, with unison male chorus and orchestra (all the above-mentioned cantatas have orchestral accompaniment) but in "Odysseus" all the resources of modern scoring are employed and both mixed and male choruses are present in most effective numbers. "Odysseus" exhibits Bruch's instrumentation in the best light, and proves him a master of the modern orchestral resources. These instrumental forces are always employed with the most perfect taste, and the accompaniment of the great unison male-chorus of the Rhapsodes by tremendous pizzicato chords, as of a giant harp, is a touch of indescribable dignity; some of the finest mixed choruses which the composer has written are to be found in this work.

Other large compositions for solo voices, chorus, and orchestra, followed. "Arminius" (this time a German warrior was the hero) may not be ranked with the inspired works mentioned above, but is nevertheless a favorite with the composer, and all creators in art have the privilege of loving their weakest children best; "The Song of the Bell," on Schiller's great poem, although a fine work, full of power and majesty, does not bring out all the dramatic possibilities of the subject, but is neverless far more effective than the Romberg setting; "Achilleus" (again a martial theme) is one of the most recent works of the master, and in his Op. 52 he turns again to Scotia and in the "Fiery Cross" we find Sir Walter Scott's "Lady of the Lake" appearing in some of its warlike phases.

So much for the chief vocal works of this master; it will be seen that he loves historic pictures, and the poets Geibel, Lingg, and Scheffel have helped him by libretto and advice in this direction; and he sings so constantly of war and warriors, that he may be called the Tyrtæus of modern music. But it must not be supposed that his entire work has been in this field only; he has won much success in some of the large instrumental forms as well. His three symphonies in E flat, F minor, and E major, are but seldom performed, but it is difficult to discover the cause of this neglect; possibly the earnest, sombre, even gloomy tints of the second are not to the taste of those who seek only pleasure in music. But the third symphony in E is genial and attractive and would please almost any cultured audience although it is not in the strictest form, The first two symphonies are built in classical style, and Bruch seems to have taken Beethoven for his model in this field. It must be confessed, however, that none of the three works has yet received due appreciation. Vastly different is it with the two violin concertos, the first of which is dedicated to Joachim, the second to Sarasate; these are very frequently heard in our concert-rooms and the first, (in G minor, Op. 26) may be mentioned as one of the chief works in this form, and equal, and by some held superior, to Mendelssohn's well-known violin concerto.

The third violin concerto is scarcely known yet in America. It was played at the music festival of Düsseldorf, by Joseph Joachim, with great success.

It has a dreamy, prayerful, second movement, and a most martial and brilliant finale, but its first movement is prolix when compared with the power of the themes of the G minor concerto.

It may be of interest to append a list of the most important of Bruch's published compositions; they are as follows: —

Op. 1. "Scherz, List und Rache." (Goethe.) A comic opera in one act.

Op. 3. "Jubilate, Amen." For Soprano, Chorus and Orchestra.

Op. 8. "The Birches and the Alders." Soprano solo, Chorus and Orchestra.

Op. 9. String Quartette. C minor.

Op. 10. Quartette in E major. (Both rather too broad in their ideas for the vehicle of expression.)

Op. 12. Six pieces for Piano. (Simple, yet beautiful in expression, and showing the composer in a very different field from that of his majestic cantatas.)

Op. 16. "Loreley." Grand romantic opera.

Op. 19. "Römischer Triumphgesang"; "Wessobrunner Gebet." Male choruses with orchestra; the first has become celebrated.

Op. 20. "The Flight of the Holy Family." (Libretto by Eichendorff.) A great work for Chorus and Orchestra.

Op. 22. Does not exist! By a clerical error the Frithjof music was numbered Opus 23 instead of 22.

Op. 23. "Frithjof." (See above.)

Op. 24. "Schön Ellen": "Fair Ellen." (See above.)

Op. 25. "Salamis." Words by Lingg. Male Chorus and Orchestra. One of the large choral works; a grand historical tone-poem.

Op. 26. Violin Concerto. No. 1. G minor. (See above.)

Op. 27. "Frithjof at his Father's Grave." Baritone. Female Chorus and Orchestra.

Op. 28. Symphony in E flat.

Op. 29. "Rorate Coeli." Chorus, Orchestra, and Organ. Probably this is the loftiest of Bruch's sacred works.

Op. 31. "The Flight into Egypt," and "Morning Hours." (By Lingg.) Soprano, Female Chorus and Orchestra.

Op. 32. "Normannenzug." Baritone, Chorus in unison and Orchestra.

Op. 34. "Römische Leichenfeier": "Roman Funeral Sacrifice." Mixed Chorus and Orchestra. (Has been erroneously classified as a male chorus.)

Op. 35. "Kyrie, Sanctus and Agnus Dei." Choral work.

Op. 36. Symphony in F minor.

Op. 37. "Song of the German Emperor." Chorus and Orchestra.

Op. 39. "Dithyrambe." (Schiller.) Tenor voice, Chorus and Orchestra.

Op. 40. "Hermione." ("Winter's Tale.") Grand Opera.

Op. 41. "Odysseus." (See above.)

Op. 43. "Arminius." A large work for Chorus and Orchestra. Sometimes classified as an oratorio.

Op. 44. Violin Concerto. No. 2. D minor.

Op. 45. "The Song of the Bell." (Schiller.) Chorus, four solo voices, Orchestra and Organ. This is the most ambitious work of the composer; by some it is accounted his greatest, but whoever undertakes the setting of this masterpiece of a great poet, will find his music overshadowed by the grandeur of the poetry.

Op. 46. Scotch Fantasie. Violin and Orchestra.

Op. 47. "Kol Nidrei." A wonderfully effective setting of the ancient Hebrew hymn (many believe this to be the oldest piece of Hebrew music in existence) for Violoncello and Orchestra.

Op. 50. "Achilleus." Solo voice, Chorus and Orchestra.

Op. 51. Third Symphony. E major. The most free in form, and the brightest in character, of all of Bruch's symphonies.

Op. 52. "The Fiery Cross." Dramatic Cantata upon portions of Scott's "Lady of the Lake" (arranged by H. Bulthaupt). Solo, Chorus and Orchestra.

Op. 53. "Thermopylae"; "War Song of Tyrtaeus." Two Male Choruses, with Orchestra.

Op. 54. Songs. (Text by Heyse.) Piano and Violin accompaniment.

Op. 55. Canzone. 'Cello and Orchestra.

Op. 56. Adagio on Celtic Melodies. 'Cello and Orchestra.

Op. 57. Adagio Appassionato. Violin and Orchestra.

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Louis C. Elson

JOSEPH RHEINBERGER

Reproduction of a photograph from life, made by Fr. Müller, in Munich.

JOSEPH GABRIEL RHEINBERGER

MOST of the more or less prominent German composers of the present time may be easily divided in two different classes. On one side we may place those who seem to be all their lives in a period of "Sturm und Drang;" who are always bitterly in earnest, ever appearing either melancholy or passionate, always longing and striving for the unattainable, often mournful, despairing and reticent. These composers present, even in their normal state, gloomy D minor physiognomies, quite in harmony with the prevailing pessimistic philosophy. On the opposite side are those who look more at the bright and sunny side of life and art, who are the good friends and neighbors of their fellow beings, with simpler, quieter feelings, perhaps also with less high, less far fetched aspirations, and who are less anxious to introduce in every work some new and original feature. The musical physiognomies of this class reflect more the peaceful F, the lively D or the festive E flat keys. To be sure, this is rather a queer and fanciful generalization of the truth, and the most remarkable exceptions could be named on either side, both in regard to the sincerity of such domineering tendencies and to the degree of acquired knowledge and ability or inborn talent of the respective composers. There are particularly some of the second class, to whom art is as high and sacred as it is to the others, and who are worthy of a more prominent position, owing to the possession of rare creative powers and a complete mastery in the use of old and modern means of musical expression, as well as of all the different forms of composition. Such a master is Rheinberger. Joseph Gabriel Rheinberger was born the 17th of March, 1839, being the son of a revenue officer in Vaduz, the small capital of the principality of Lichtenstein, between Switzerland and Tyrol. At a very early age it became evident that nature had destined for him a musical career. He was not five years old, when the piano lessons of his eldest sister attracted his attention in a way which induced her teacher to also begin a musical instruction with the little boy; and so great and rapid was his progress, both on the pianoforte and the organ, that after two years he was competent to fill the position of organist at the church. Even his productive instincts manifested themselves in these tender years, and the little tot of eight years was allowed to have a short mass in three parts with organ accompaniment of his own composition performed at church. Thus his musical vocation was beyond all question, and fortunately the best possible professional education was granted to him very early in life.

From 1851 till 1854 young Rheinberger was a pupil of the Royal Conservatory at Munich, having as teachers Leonard for the pianoforte, Herzog for the organ, and Maier for composition. Since then the Bavarian capital has been Rheinberger's second home. When he had graduated with high honors, he took his permanent residence there as a music teacher, and in 1859 was appointed Leonard's successor at the Conservatory, which was then directed by Hauser, the famous baritone and vocal teacher. Later on he began teaching composition, a work in which he has won particular distinction. In 1865 Hauser was pensioned, the conservatory reorganized, and Rheinberger appointed as solo-repetitor of the Opera, but in 1867, when Bülow assumed the directorship of the newly organized "Royal Music School," Rheinberger again received a call as Professor and Inspector at the new institution. This position he has held ever since, teaching composition and organ. For many years he has also conducted the Munich Oratorio Society, and after Wüllner's departure in 1877, for some time he led the choir of the Royal Chapel, which was once so justly celebrated for its marvelous

rendering of unaccompanied choral works, but which unfortunately has now disappeared from Munich's musical life. Rheinberger has been the recipient of many honors, titles and orders, and is an honorary member of the Berlin Academy of fine Arts, and of numberless choral societies in and outside of Germany. Yet he has found the most intimate sympathizer with his artistic work in his wife, the poetess Franziska von Hoffnaass, who has written the text to so many of his best known choral works.

As Munich has been Rheinberger's home since boyhood, it may be interesting to examine the influence, which the life in this metropolis of arts, sciences, literature, music and drama, must necessarily have had upon the development of his talents. It is well known how much the musical life of Munich has changed during the last thirty years. At the time of Rheinberger's arrival there, Franz Lachner stood in the zenith of his long musical career; he was the highly respected, influential General Music Director of Bavaria and a representative of the old strictly methodical art of composition, and of the old-fashioned, strictly objective mode of rendering the works of the classic masters in the field of opera and concert. Twelve years later King Max II., who had surrounded himself with eminent poets, artists and scientists, was succeeded by Ludwig II., the young enthusiastic admirer of R. Wagner and his ideas. The great opera reformer was invited to live in Munich and his ardent pupil Bülow was appointed as court pianist and director of the orchestra and of the new Music School. How soon master and pupil had to leave Munich again every one knows. Nevertheless their powerful influence remained, especially at the Royal opera house, which became the headquarters of Wagner's music-dramas. The change in the concert life was slower. Gradually the musicians and the public were forced to become accustomed to Brahms and other modern composers, whose art rests mainly upon the classical models, till of late Berlioz and Liszt also have found at last a more general recognition.

Besides Lachner, Wagner and Bülow we may name as the principal representatives of Munich's musical life, and the colleagues of Rheinberger during the last thirty years, Peter Cornelius, the long neglected composer, intendant and composer von Perfall, Max Zenger, directors Wüllner, Levi, Fischer and Porges, the æstheticians Riehl, Nohl and Carrère, the pianists Baermann and Bussmeyer, the violinists Walter, Abel, Venzl, all the famous singers of the opera and many others. Through his position at the opera and at the Music School, Rheinberger stood in a close personal and active relation to almost all these men, as well as to this transformation of the musical life of Munich. Yet it certainly speaks very well in his favor, and honors both the originality of his talent and his artistic character, that under all these circumstances he has never been untrue to himself and his individuality, has never stepped beyond his sphere nor trodden a path unsuited to him. An early knowledge of his own nature happily protected him, and his early acquired thorough technical and theoretical education stood him in good stead.

A review of Rheinberger's published compositions shows at once his great versatility; no field was neglected by him, in many he has written excellent works, in others, if he did not reach the same degree, at least his musical skill and fine musicianship awaken our sincere interest and high consideration. If he was not in every work guided by inspiration, his rare knowledge, ability and artistic instinct preserved him against failure or triviality. Even in his compositions of smaller forms the hand of a master is always to be recognized. What a truly musical character have his themes, how clever and tasteful is his use of all the different instrumental or vocal means, how broad and melodic his cantilena, how fine and charmingly rich and varying his modulations, how fresh and energetic his rhythm, how well does he understand how to find the right tone for the intended mood, and how carefully are all the details finished and connected into a most harmonious whole! Often his pieces give the impression that the composer had really found the truest expression and most beautiful form for what he wished to say or illustrate. Certain chamber works, piano or organ

pieces, are so delightful, that they awaken a desire for their immediate repetition, and there are quite a number of his choral compositions which one cannot hear or sing often enough.

As a sincere Catholic, Rheinberger has contributed very considerably to the sacred literature of his church, these works being directly intended for the service more than for concert purposes. They are partly in a plain, easy style, and partly on a grander scale, where the composer found ample opportunity to show his complete mastery of contrapuntal and polyphonic art, especially of the fugue. Yet he always keeps himself free from uninteresting features and all mere exhibition of learning. A mood of pious devotion prevails in these works, among the large number of which special mention must be made of the great mass for double chorus, dedicated to Pope Leo XIII., two settings of the Stabat Mater and the Requiem for the victims of the war of 1870–71; besides many hymns and motets. Of even greater importance are Rheinberger's compositions for the musical instrument of the church, the organ. His many sonatas, belong to the most valuable contributions to organ literature. They have the usual three or four movements, an intermezzo taking the place of the less appropriate scherzo, and a great fugue forming the finale. And they are by no means tedious, antiquarian imitations of old masters, but are full of warm, modern sentiment, in spite of the strictness of form bearing a thoroughly modern physiognomy, yet never going beyond the limits of dignity, becoming this sacred instrument. Some movements have become especially famous and are favorite numbers of organ recitals, as for instance, the Passacaglia of No. 8. Not less valuable are the many monologues and fughettes and the organ concerto with accompaniment of strings and horns.

JOSEPH RHEINBERGER.
From a photograph by Karl Lützel, Munich.

A review of Rheinberger's pianoforte compositions may justly be opened with his beautiful concerto in A flat, dedicated to Carl Baermann. It is written in a truly symphonic style and contains throughout in its three extended movements noble and sympathetic music, rich in colors, contrasts and climaxes, the orchestra accompaniment being raised to great importance, yet the solo part always remaining brilliant and effective, especially in the splendid cadenza. The same thorough mastery of the classic forms also appears in several of the great sonatas for either two or four hands; yet the old forms breathe all the modern romantic spirit and even their construction occasionally shows modern influences. Particularly interesting is the great "symphonic sonata," opus 47, with a charming minuet and a magnificent tarantella in the last movement, the entire work betraying quite a distinct influence of Brahms and his early sonatas. In tarantellas Rheinberger has been as fertile as successful, illustration being found in the violin sonata in E flat and in several independent piano works for two, four, or even eight hands. This happy combination of old strict forms with modern expression and feeling is also the distinguishing feature of his several toccatas, some of which require a great virtuosity of playing. And thus it is with his Fugues, Capriccios, Gavottes, Scherzinos, Etudes, etc., while many other pieces such as Humoresken, Romances, Mazurkas or the collections "From Italy" and "Vacation Pieces" remind us more of the character-pieces which Mendelssohn and Schumann had cultivated. With a Scherzoso and Capriccio on a theme by Handel, Rheinberger paid a special tribute to his admiration of the genius of Brahms, whereas a most interesting improvisation on themes from Mozart's "Magic Flute" bears some resemblance to Liszt's virtuoso style, yet showing a decidedly better musical workmanship.

In looking at Rheinberger's chamber works we at once admire his complete familiarity with the old quartet style, and his eminent skill in counterpoint, but these do not hide the bright, charming, sympathetic character of his music, the energetic life of the allegros, the broad, smooth, coherent cantilena of the slow movements, and the grace and spirit of the Scherzos. Beauty of feeling and sound go most happily hand in hand. Of the two violin sonatas in E flat major and E minor the former has become particularly well known, and the effective treatment of this string instrument makes us regret that Rheinberger has never written a complete violin concerto in a great symphonic style. He has, however, composed several suites for violin or violoncello with organ.

In E flat major, which is apparently a favorite key with our master, are the splendid and justly famous pianoforte quartet, opus 38, and the more recently written nonet for horn, four string and four wood instruments. Besides these there are three pianoforte trios, a great pianoforte quintet in C, a string quintet in A minor, variations for five strings, and his latest contribution to this class of music, the string quartet in F. This very remarkable and noble production is distinguished by the most masterly treatment of attractive themes, by the charm and grace of the middle movements and an unsurpassed skill in the closing fugue.

It is not surprising, that a composer of such prominent qualities both in regard to the mastery of the old sonata form and the excellent use of the different instruments, has written some works for complete orchestra; rather are we surprised that he has not cultivated this field more. However his works of this kind are certainly not his best and it is not unlikely that a clear estimation of his own powers has prevented him from further attempts in this field. Of his two symphonic works the more recent one entitled "Florentine Symphony" is far less known and appreciated than the symphonic tone picture, "Wallenstein," which was composed much earlier. Both in the old and new world this work still appears in concert programmes, the part performed most frequently being the fascinating Scherzo "Wallenstein's Camp" with the amusing sermon of the garrulous capuchin in the trio. The opening Allegro is superscribed "Prelude," the adagio "Thekla," the finale "Wallenstein's Death." The latter is unduly long, and without the help of a direct programme hardly comprehensible and enjoyable. In spite of the undeniably noble and high purpose, the marked skill in technical respects and the truly musical character of the thematic material, we doubt whether Rheinberger, an ever growing representative of old theories and absolute music, would to-day write another such programmatic work. The above mentioned passacaglia for organ, has, in a most magnificent orchestral arrangement, found a very sympathetic reception in many concert rooms, and quite often one reads of performances of his overtures to Shakespeare's "Taming of the Shrew," and to Schiller's "Demetrins."

We now approach the theatre, for which Rheinberger has also written. He was once connected in a practical way with the operatic stage, and at that time composed the incidental music to dramas of Raimund and Calderon, as well as a great romantic fairy opera, "The Seven Ravens." The writer remembers with pleasure an excellent performance of this delightful work at the Munich Opera House, though it was many years ago. There was a wealth of beautiful, delicate or strong music full of poetry and romanticism of a truly fairy character, yet not lacking in stronger dramatic emotions. This work was followed later on by a comic opera, "Thürmer's Töchterlein," which was quite successfully given on the Munich stage. The preludes of both operas are often heard in orchestral concerts. One of Rheinberger's most recent works is a little "Singspiel" for young folks, in two acts, with piano accompaniment, "das Zauberwort."

At last we reach in our review the field, in which Rheinberger has been especially fertile and successful, his many choral compositions. As a writer of chorus-ballads, he occupied a similar high position as that held by Loewe for solo ballads, and as by far the worthiest successor of Schumann and Gade, if not in some respects their superior. His choral works afford ample opportunity to admire his fine sense for novel, charming vocal effects, for a correct, grateful and always effective treatment of the human voice, a careful finishing of details, a great variety of colors and a distinct and fine characterization of the various moods of the poems. Whenever a piano or orchestra accompaniment is added, it is most refined, truly musical, and adequately arranged. Many such happy features

Motette.

Jos: Rheinberger.

Molto moderato ♩ = 80.

p. dolce

Sop. Alt Ten: Bass

Selig, selig sind die Todten, die in dem Herrn ster - ben, die in dem Herrn ster - ben, die in dem Herrn ster - ben, die in dem Herrn ster - ben, sterben, sterben von nun an. Die in dem Herrn sterben, sterben von nun an. — ben, sterben, sterben von nun an. in dem Herrn sterben, sterben von nun an.

Fac-simile autograph manuscript written by Jos. Rheinberger in Munich in 1891.

could be quoted, but it is impossible to enter further into details. Most of these works do not require a very large chorus or the mastery of unusual difficulties, and have therefore justly become favorites with smaller choral societies. Others however, particularly those for male voices, demand numerous, well trained voices and a very thorough study, as their difficulties are quite extraordinary.

Of the large works for mixed chorus, soli and orchestra, we mention the often sung cycle of romances, "Toggenburg," "Montfort" (a saga from the Rhine), "Christoforus" (an old Christian legend), and his latest work, "The Star of Bethlehem," a Christmas cantata, the words of all of which were written by Rheinberger's wife, Fanny von Hoffnaass. Less extensive and with only a pianoforte accompaniment are "King Erich," "The Willow Tree," "The Water Sprite," "The Shepherdess from the Country," "The Dead Bride," "May Dew" "Harald," "Night," etc. Of smaller part songs for mixed voices we mention those contained in the collection, "Love's Garden," and some sacred hymns. Those for male voices are of greater prominence and rise far above the plane of the conventional "Liedertafel" style. They are true works of art in every respect, of a very noble, interesting and impressive musical character, sweet and characteristic melodically, richly colored and surprisingly original harmonically, while each one is a real tone-picture, clearly reflecting the various poetical moods and situations. Some, too, are quite extensive and have a piano or orchestral accompaniment, such as the wonderful "Valley of the Espingo," "The Roses of Hildesheim," "Wittekind," and "St. John's Eve." Most of the part songs, too, are perfect gems of modern male chorus music, although they are very difficult as vocal music and require the most careful preparation. Rheinberger has also written a number of solo songs, some of which in cyclic form such as "Love's Life," "On the Seashore," etc.

In reviewing this great number of compositions, we must admit that Rheinberger does not rank as an epoch-making genius in musical history. But in sincere admiration and gratitude we recognize that the latest period of German music is not wanting in those whose music reflects the sunshine and serenity of a clear blue sky, the happiness of a sound heart and refined mind, whose first purpose it is, by a masterly and thoughtful use of all musical means of expression, to delight hearers and performers alike.

This, then, is Rheinberger's position as a composer. We will not, however, forget to do full justice to his eminent ability as a teacher, which enables him to impart to his pupils that thorough and systematic theoretical education, which must remain the indispensable basis for the productions of even the most gifted composers, especially at a time when many are inclined to parade with immature experiments of a fiery, but inordinate imagination, long before the necessary technical ability corresponds with their enthusiastic, and perhaps really worthy intentions.

Louis Kelderman

Reproduction of a steel engraving made by Krauss, after a photograph.

RICHARD WAGNER
WAGNER

RICHARD WAGNER

THE life of the great German reformer of the lyric stage is a most instructive story. In no respect is it more so than in its illustration of the fact that genius sometimes requires development, that the aspirations of a young man of promise may be altogether out of the line of the inspirations of maturity. Wagner began his musical career as the admirer and imitator of that which was most popular and facile in the lyric drama, and became at last the regenerator of that art which some of his early models had dragged in the mire of time-service and gain. There seems to have been a special providence in the utter failure of his inartistic attempts, which forced him in his despair to write what was in him without hope of pecuniary reward. Destiny drove him toward the goal of fame with the stinging whip of adversity.

Wilhelm Richard Wagner was born in Leipsic, May 22, 1813. His father, Friedrich Wagner, a man of considerable education though simply a police superintendent, died in October of the same year of a nervous fever caused by the carnage at the battle of Leipsic. Left with a family of seven children, of whom Albert, the oldest, was only fourteen, the widow married again. Her second husband was Ludwig Geyer, an actor at the Dresden Court Theatre. He was a man of artistic tastes, a poet, and a portrait painter, and withal a kindly man, who had a fatherly regard for his stepchildren. After removing with his family to Dresden, Geyer died in 1821, and Wagner was once more without a father. The day before his death Geyer bade little Richard play two simple pieces which he had learned to strum on the piano, and said feebly to the mother, "Has he perchance a talent for music?" The next day, when the stepfather lay dead, Wagner's mother said to him, "He hoped to make something of thee." And the composer adds in his autobiographic sketch, "I remember, too, that for a long time I imagined that something indeed would come of me."

In his ninth year Wagner went to the Kreuzschule, where he studied Greek, Latin, mythology, and ancient history, and in secret worshipped Weber, whom he saw daily passing by. The boy received some piano lessons, but beguiled his time with attempts to play "Der Freischütz" overture with "fearful fingering." He never became a good pianist. More important for his future were his poetic studies. On the death of a schoolfellow he wrote a lament which was printed. He made a metrical translation of Romeo's monologue, and he built a terrible tragedy, compounded of "Lear" and "Hamlet," in which forty-two persons died, most of them returning as ghosts to finish the play. In 1828 he left Dresden and entered the Nicolaischule in Leipsic. At the Gewandhaus concerts he heard Beethoven's music. The effect he afterwards described thus: "One evening I heard, for the first time, a Beethoven symphony. I then fell sick of a fever, and when I recovered I found myself a musician." He tried to write music for one of his tragedies, but discovered that he needed instruction. Gottlieb Müller tried to teach him, but found his pupil too wilful. His wilfulness, however, secured the performance of an overture at the theatre in 1830. The public laughed at it because of the persistent thumping of the bass drum. Fortunately he realized his lack of knowledge, and applied to Theodore Weinlig, cantor at the Thomasschule. Weinlig led him in the right direction, and in less than six months dismissed him as competent to "solve with ease the hardest problems of counterpoint." The immediate results of this course were an overture, applauded at a Gewandhaus concert, and a symphony in C major, modelled on Beethoven and Mozart.

In 1832 he wrote his first opera libretto, "Die Hochzeit" ("The Wedding"), the music for which he abandoned after a few numbers. In

1833 he visited his brother Albert, tenor and stage manager at the Würzburg theatre, and accepted the position of chorus master. He now had leisure to write another opera. This was "Die Feen" ("The Fairies"), founded on Gozzi's "La Donna Serpente." Beethoven, Weber, and Marschner were his models. The work was accepted by Ringelhardt, of the Leipsic Theatre, but not produced. It was resurrected, however, in 1891, and was performed ten times in Germany. In 1834, Wagner heard Wilhelmina Schroeder-Devrient sing in Bellini's "Montecchi e Capuletti," and her power as an actress seems to have set his mind to work on the possibility of an intimate union of music with acting. A performance of "Massaniello," with its quick succession of incidents, completed the formulation of his idea of the road to success. As Adolphe Jullien remarks, his object was "first to imagine an animated scene of action, then to write music easy to sing, and of a nature to catch the public ear." He now began his second opera, "Das Liebesverbot" ("The Love Veto"), based on Shakespeare's "Measure for Measure," but so altered as to become practically a glorification of free love.

RICHARD WAGNER'S BIRTHPLACE IN LEIPSIC.

From a photograph.

In 1834 he secured the post of musical director at the Magdeburg Theatre, and there, in the season of 1835–36, he produced his new work after only ten days' rehearsals. The result was failure, penury, and debt. In Magdeburg he fell in love with Wilhelmina Planer, an actress, and following her to Königsberg, when she was engaged there, he became conductor at the theatre. On Nov. 24, 1834, they were married. In 1837 he read Bulwer's "Rienzi," and conceived the idea of using it as an opera plot. In the fall of that year he became conductor at Riga, where in 1838 he finished his libretto and began the music. He now wrote without hope of an immediate production, but with a view to future performance at some theatre of large resources. His mental eye, however, fixed itself on Paris, and his "Rienzi" began to develop along lines suggested by the popular composers of the time, Spontini, Meyerbeer, Bellini, and Rossini. In 1839 he and his wife started for Paris, by way of London, on a sailing ship. Stormy weather and the legend of "The Flying Dutchman," told by the sailors, sowed

in his mind seed which grew and subsequently blossomed. At Boulogne he became acquainted with Meyerbeer, who gave him letters to Parisians of note in music, and in September, 1839, he arrived in the French capital.

"Das Liebesverbot" was accepted by Jolly, director of the Renaissance Theatre, which went into bankruptcy before the work was rehearsed. Wagner wrote "A Faust Overture," which also failed to come to a performance, and other attempts were fruitless. He was now reduced to arranging music for a publisher, and contributing to a musical journal. He wrote at this time some charming songs and his notable article, "A Pilgrimage to Beethoven," and he worked hard at his "Rienzi." An overture, "Columbus," was played, but was not liked. He tried to get a position as a chorus singer at a small theatre, but was rejected. In "the last stage of his misery," Meyerbeer arrived, and Leon Pillet, under his influence, allowed Wagner to have hopes of preparing a work for the Grand Opéra. He wrote a sketch of the book of "Der Fliegende Holländer" ("The Flying Dutchman"), and to his disgust, Pillet proposed to buy it of him and have some one else write the music. Finally, reserving the German rights, he did sell the sketch to Pillet for five hundred francs. Then he wrote the libretto and began to compose his own fine music. He had not composed for so long a time that he doubted his powers. "As soon as the piano had arrived," he writes, "my heart beat fast for very fear; I dreaded to discover that I had ceased to be a musician. I began first with the 'Sailors' Chorus' and the 'Spinning Song'; everything sped along as though on wings, and I shouted for joy as I felt within me that I still was a musician." His sketch, sold to Pillet, was made into a French opera under the title of "Le Vaisseau Fantôme," music by Dietsch, and failed signally. Wagner, taking no thought for the future, but working according to his own artistic impulses, completed his own version in seven weeks, and began to develop the system which was to remodel opera. In the mean time "Rienzi" had been accepted by the Dresden Court Theatre, and early in 1842 the "Holländer" was accepted. "As regards Paris itself," he writes, "I was completely without prospects for several years; I therefore left it in the spring of 1842. For the first time I saw the Rhine; with hot tears in my eyes, I, poor artist, swore eternal fidelity to my German fatherland."

LUDWIG GEYER.

Reproduction of a portrait painted by himself. Original now in possession of the Brockhaus family in Leipsic.

"Rienzi" was produced on Oct. 20, 1842, with the following cast: Rienzi, Tichatschek; Irene, Frl. Wüst; Stefano, Dettmer; Adriano, Mme. Schroeder-Devrient; Paolo, Wachter; Raimondo, Rheinhold; Baroncelli, Vestri; Cecco, Risse; Messenger, Frl. Thiele. The opera achieved an immediate and emphatic success, which fifty years of popularity have approved. "Der Fliegende Holländer" was now hurried upon the stage, and produced at Dresden, Jan. 2, 1843, with Schroeder-Devrient as Senta, and Mitterwurzer as Vanderdecken. The great change in style from "Rienzi," the sombreness of the story, the simplicity of the action, and the originality of the music surprised and disappointed the public. Only Spohr seemed to perceive its real value. He said, "Among composers for the stage *pro tem.*, Wagner is the most gifted." Spohr produced the "Holländer" at

Cassel on June 5, 1843, and was to the end an admirer of Wagner.

Immediately after finishing this work in Paris, Wagner cast about for new material. He read a new version of the story of "Tannhäuser," which set him to work to trace to its source the connection of this tale with that of the Wartburg song contest. Thus he came to read "Der Wartburgkrieg," which introduces the story of "Lohengrin," and Wolfram von Eschenbach's "Parzival"; "and thus," as he says, "an entirely new world of poetical matter suddenly opened before me." Before the rehearsals of "Rienzi" he began the book of "Tannhäuser." He completed the opera (though he afterwards made some changes) on April 13, 1844. In the mean time (January, 1843) he was made court conductor at Dresden, where he served seven years, producing the masterpieces of Gluck, Mozart, Weber, Mendelssohn, Beethoven, Spontini, and even Palestrina in the most artistic manner. He produced "Tannhäuser" at Dresden, Oct. 19, 1845, with Tichatschek in the title rôle; Schroeder-Devrient as Venus; his niece, Johanna Wagner, as Elizabeth; and Mitterwurzer, as Wolfram. The work pleased neither the public nor the critics. The music, except the simple broad march and chorus of Act. II., was pronounced ugly. Even the mellifluous "Evening Star" song was disliked; Tannhäuser's dramatic story of his pilgrimage was called "a pointless and empty recitation," and Wagner was blamed for not marrying his hero and heroine. Even Spohr, though he saw much that was "new and beautiful," was troubled. Schumann alone declared of the work: "It contains deeper, more original, and altogether an hundred-fold better things than his previous operas; at the same time, a good deal that is musically trivial." Wagner was discouraged, but instead of losing faith in his ideals, he decided on a course of literary propagandism: "to induce the public to understand and participate in my aims as an artist." From this resolve sprang his subsequent theoretical writings: "Art and Revolution" (1849), "The Art Work of the Future" (1850), "Opera and Drama" (1851), etc.

RICHARD WAGNER'S MOTHER.

Reproduction of a portrait painted by Ludwig Geyer. Original now in possession of the Brockhaus family in Leipsic.

Before the production of "Tannhäuser," he had made sketches for the books of "Lohengrin" and "Die Meistersinger von Nürnberg" ("The Master-singers of Nuremberg"). He finished the former work in March, 1848. In the mean time failure had brought debt and trouble upon him. Even his wife, though an admirable woman in other respects, did not comprehend his intellect, and grieved at his preference of artistic works over paying operas of the familiar sort. Restless and irritated, he plunged into the revolutionary movement and gave utterance to radical opinions, even arguing in a lecture that the king ought to proclaim Saxony a free state. In May, 1849, Dresden streets were barricaded against troops sent to disperse rioters, and in spite of assertions to the contrary, there is good evidence that Wagner was fighting on the people's side.* The Prussian troops scattered the revolutionists, and Wagner fled to Weimar, where he was received with open arms by Franz Liszt, thencefoward his most devoted

* Compare Ferdinand Praeger's "Wagner as I knew Him," Chaps. XIV. and XV., with "1849: A Vindication," by W. Ashton Ellis. See also letter of Aug. 9, 1849, to Theodore Uhlig. [Letters to Uhlig, Fischer, and Heine, London, H. Grevel & Co.]

friend. The police were on his track, however, and he hastened by way of Paris to Zurich, Switzerland.

Wagner's exile lasted from 1849 till 1861, and this period embraces the climax of his creative labors. He began his career as a citizen of Zurich by pouring forth a long series of literary works, of which those above mentioned and "Judaism in Music" may be regarded as the most important. There will be occasion to speak later of those bearing on his operatic ideas, but the "Judaism" article produced bitter comment at the time, and has remained a source of offence to many. It was published in the *Neue Zeitschrift für Musik*, over the *nom de plume* K. Freigedank. The chief contentions of the article were that the Jews, being of no nation, but of all nations, are without national feeling; that their art work, especially in music, lacks that genuineness which is one of the products of nationality; and that an instinct for gain causes them to sacrifice pure art for the profitable fashion of the time. His examples were Mendelssohn and Meyerbeer, the latter of whom he again censured in "Opera and Drama." The authorship of the

VILLA TRIEBSCHEN.

Richard Wagner's Residence on Lake Lucerne, where the "Meistersinger," "Rheingold," and "Götterdämmerung" were composed.

strictures on the Jews was speedily suspected, and a host of pamphlets appeared in answer to it. The principal result was that Wagner's writings sold well. In a letter written in 1847 he declared that he esteemed Meyerbeer as a man, but as a composer viewed him as the embodiment of "all that is repellent in the incoherency and empty striving after outward effect of the operatic music of the day." This was his only answer to the charge that he had repaid Meyerbeer's early assistance with ingratitude.

His opera, "Lohengrin," was produced by Liszt at Weimar, Aug. 28, 1850, with the following cast: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; Elsa, Frl. Agthe; Ortrud, Frl. Faisstlinger. It was received very much as "Tannhäuser" had been, but it gradually won its way through Germany, being brought out at Wiesbaden in 1853, Leipzic, Schwerin, Frankfurt, Darmstadt, Breslau, and Stettin, in 1854; Cologne, Hamburg, Riga, and Prague, 1855; Munich and Vienna, in 1858; Berlin and Dresden, 1859. In the mean time Wagner was laboring on the largest, if not the greatest, of his works, "Der Ring des Nibelungen" ("The Nibelung's Ring"). In 1848 he had considered two subjects, the story of Frederick Barbarossa and

that of Siegfried, the hero of the "Nibelungen Lied." The latter was his choice, and he wrote an essay entitled "Der Nibelungen Mythus als Entwurf zu einem Drama" ("The Nibelung Myth as Subject for a Drama"). Immediately afterward, in the fall of 1848, he wrote "Siegfried's Tod" ("Siegfried's Death") in three acts and a prologue, and even conceived some of the musical ideas for the setting. In May, 1850, he had this poem printed and read parts of it as illustrations in a lecture on the music-drama delivered at Zurich. The prospects of "Lohengrin" moved him to take it up again, and we find him writing to Liszt thus: —

"You offer to me the artistic association which might bring 'Siegfried' to light. I demand representatives of heroes, such as our stage has not yet seen: where are they to come from? Not from the air, but from the earth, for I believe you are in a good way to make them grow from the earth by dint of your inspiring care. . . . Well, then, as soon as you have produced 'Lohengrin' to your own satisfaction, I shall also produce my 'Siegfried,' but only for you and for Weimar. Two days ago I should not have believed

WAHNFRIED.

The home of Richard Wagner in Bayreuth. From a photograph.

that I should come to this resolution; I owe it to you."*

The immediately subsequent letters are full of his determination soon to begin work on "Siegfried's Death"; but when he attempted it, he found that there was too much explanatory matter, and he decided to embody that in a prefatory drama to be called "Young Siegfried." Here again, however, he found the same difficulty, and on Nov. 20, 1851, he writes to Liszt that "this 'Young Siegfried' also is no more than a fragment." He continues thus: —

"Two principal motives of my myth, therefore, remain to be represented, both of which are hinted at in 'Young Siegfried,' the first in the long narrative of Brünnhilde after her awakening (Act III.), and the second in the scene between Alberich and the Wanderer in the second act, and between the Wanderer and Mime in the first. That to this I was led not only by

* "Correspondence of Wagner and Liszt," Vol. I., p. 77. H. Grevel & Co., London.

artistic reflection, but by the splendid and, for the purpose of representation, extremely rich material of these motives, you will readily understand when you consider the subject more closely. Think then of the wondrously fatal love of Siegmund and Sieglinde, of Wotan, in his deep, mysterious relation to that love, in his dispute with Fricka, in his terrible self-contention when, for the sake of custom, he decrees the death of Siegmund; finally of the glorious Valkyrie Brünnhilde, as, divining the innermost thought of Wotan, she disobeys the god, and is punished by him; consider this wealth of motive indicated in the scene between the Wanderer and the Wala, and at greater length in the above-mentioned tale of Brünnhilde, as the material of a drama which precedes the two 'Siegfrieds'; and you will understand that it was not reflection, but rather enthusiasm, which inspired my latest plan. That plan extends to three dramas: (1) 'The Valkyrie'; (2) 'Young Siegfried'; (3) 'Siegfried's Death.' In order to give everything completely, these three dramas must be preceded by a grand introductory play, 'The Rape of the Rhinegold.' The object is the complete representation of everything in regard to this rape; the origin of the Nibelung treasure, the possession of

RICHARD WAGNER'S STUDIO IN BAYREUTH.

From a photograph of a painting by R. Steche.

that treasure by Wotan, and the curse of Alberich, which in 'Young Siegfried' occur in the form of narration."

Thus we find him impelled by the demands as well as the artistic possibilities of a fruitful story to the construction of his great tetralogy, consisting of the dramas eventually named "Das Rheingold" ("The Rhinegold"), "Die Walküre" ("The Valkyrie"), "Siegfried," and "Die Götterdämmerung" ("The Dusk of the Gods"). A further incentive to the creation of this four-part work was his belief that the true lyric play should be modelled after the Greek drama, in whose literature he found the trilogy of Æschylus — the "Agamemnon," "Chœphoræ," and "Eumenides" and "The Seven against Thebes," believed to have been the final play of a tetralogy. He began to labor at this gigantic undertaking without any definite hope of its performance; indeed, with doubts as to his living to complete it. So great, however, was his enthusiasm that, in spite of the formidable artistic problems which he had to solve and the novelty

and complexity of his own musico-dramatic system, now to be developed for the first time to its logical outcome, he had the poem completed and printed for private circulation early in 1853.*

"During the summer of 1853 he visited a place near Saint Maurice, and from there he undertook a trip into the North of Italy. . . . It was during a sleepless night at Spezzia that the first ideas of the 'Rheingold' music passed through his mind. He brought his journey to an end, and hastened to regain his tranquil home at Zurich, that he might not commence such a work on Italian soil." ‡ The score of "Das Rheingold" was completed in May, 1854. The next month he began "Die Walküre" and finished all save the instrumentation in the winter of 1854–55. The score was done in 1856, and in 1857 most of the first two acts of "Siegfried" were composed and orchestrated. His labors had been interrupted by the production of "Tannhäuser" at Zurich in 1855, by a visit from

BAYREUTH HILL AND THE THEATRE OF THE FESTIVALS.

From a photograph.

his best of friends, Liszt, and by a journey to London to conduct the concerts of the Philharmonic Society from March to June, 1855. He felt that he must accept this engagement or, as he said in a letter to Praeger, "renounce the public and all relations with it once and for all." †

A more important interruption, however, was to come. In 1851, Arthur Schopenhauer's "Parerga und Paralipomena" was published, and created a sensation which called attention to his earlier philosophical work, "The World as Will and Representation" (1818), hitherto unnoticed in the glare of Hegel's and Schelling's success. Wagner plunged into Schopenhauer's pessimistic philosophy with ardor. At the same time he was reading Godfrey

* "You are a truly wonderful man, and your Nibelungen poem is surely the most incredible thing which you have ever done." — *Letter of Liszt, Feb.* 20, 1853.

† See Praeger's "Wagner as I knew Him," Chaps. XVIII. and XIX., for full account of this visit.

‡ "Richard Wagner; his Life and Works," by Adolphe Jullien. Boston, J. B. Millet Co.

von Strassburg's "Tristan," and conceived the idea of embodying Schopenhauer's pessimism in a story of unhappy passion. He read Strassburg's poem to Praeger, who was visiting him, and spoke of its adaptability to operatic treatment. The next morning at breakfast, in a fit of abstraction, he conceived some of the love music. Now the desire seized him to write a work which could be completed and produced. Moreover he needed money. And to end all, a mysterious agent appeared with a commission for an opera from the Emperor of Brazil. Wagner hesitated about the commission, but he began "Tristan and Isolde." He finished the poem early in 1857, the music of the first act in the winter, the second act in Venice, March 2, 1859, and the third act in Lyons, August, 1859.

In September of the same year he went to Paris with a faint hope of getting the new work, or one of his earlier ones, produced. M. Carvalho, of the Théâtre Lyrique, was favorably inclined toward

THE GRAND CANAL, VENICE, SHOWING RESIDENCE OF RICHARD WAGNER.

From a photograph.

"Tannhäuser," but afraid. Wagner gave a concert and lost money. Then help came from an unexpected quarter. Under the persuasion of the Princess de Metternich the Emperor ordered a production of "Tannhäuser" at the Grand Opéra. The text was translated into French, a great number of rehearsals was held, $40,000 were spent on the mounting, and Wagner was allowed to select his own singers. The cast he chose was as follows: Tannhäuser, Niemann; Elizabeth, Mlle. Saxe; Venus, Mlle. Tedesco; the Shepherd, Mlle. Reboux; the Landgrave, Cazaux; and Wolfram, Morelli. In his first interview with the director of the Opera, Wagner was informed that a ballet in the second act was an absolute necessity, because the subscribers, chiefly members of the Jockey Club, never arrived till the middle of the evening, and they demanded a ballet at that time for their especial delectation. Wagner refused to introduce a meaningless dance into his second act, but "saw in the

first act, at the luxurious court of Venus, a most perfect opportunity for a choreographic scene of some real meaning." * In accordance with this idea he rewrote the Venus scene, arranging what is now known as the Paris version of "Tannhäuser." M. Adolphe Jullien's account of the production on March 13, 1861, and the ensuing performances (Chap. VIII.) is careful and candid; and it settles conclusively the fact that the failure of the work was due to the persistent opposition of the members of the Jockey Club, who blew hunting whistles, indulged in hisses and catcalls, and otherwise made such a disturbance that the work did not get a fair hearing. Wagner withdrew it after three performances, in spite of the increase of receipts, which ran as follows: first, 7,491 francs (subscription, 2,790); second, 8,415 francs (subscription, 2,758); third, 10,764 francs (subscription, 230). The smallness of the subscription at the third performance is accounted for by its having been given on Sunday night in order to get rid of the irate subscribers, who, nevertheless, went *en masse*, buying admission tickets. Wagner fully comprehended the meaning of it all. "Never," he said, "have I been in the least disposed to doubt the Parisian public when it is upon an impartial ground."

Through the intercession of the Princess de Metternich he received permission in 1861 to return to Germany. The succeeding three years, owing to the smallness of the royalties on his operas, were years of pecuniary distress. His hopes in "Tristan" were shattered, for after fifty-seven rehearsals at Vienna it was shelved as impracticable. In 1861 (May 15) at Vienna he had the pleasure of hearing "Lohengrin" for the first time. He was encouraged to begin a new work, and he took up his old sketch of "Die Meistersinger" made in 1845. In "Tannhäuser" he had drawn a picture of a contest of song among knightly minnesingers; in this comic opera he gave a humorous representation of a contest among the common people. In the winter of 1861–62 he finished the libretto, though he afterwards made alterations. He went to a little place opposite Mayence to work on the music. He gave a number of concerts to keep the wolf from the door, and in 1864 published the poem of "Der Ring des Nibelungen" with a pathetic renunciation of all hope of living to see it completed or performed. Pecuniary distress finally broke his spirit, and in 1864 he accepted an invitation to live in Switzerland. He was on his way thither when his earthly providence intervened.

This providence was the young King Ludwig II. of Bavaria, a sincere lover of art and a warm admirer of Wagner. Hardly had he mounted the throne before he sent a messenger after the composer with the words, "Come here and finish your work." Wagner's joy may be imagined. He went to Munich, where he was provided with a stipend of $500 a year from the king's private purse. One of the musician's first acts was to compose his familiar "Huldigungs Marsch" ("March of Allegiance"). He received the royal order to complete the "Nibelungen" in the fall of 1864; his allowance was increased, and a house given him. The king began to talk about building a theatre for the production of the tetralogy; "Tristan und Isolde" was put in preparation, and Hans von Bülow was summoned to conduct it. On June 10, 1865, this formidable work was produced in exact accordance with the composer's ideas. The original cast was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Isolde, Frau Schnorr von Carolsfeld; King Mark, Zottmayer; Kurvenal, Mitterwurzer; Melot, Heinrich; Brangäne, Frl. Deinet; Shepherd, Simons; Steersman, Hartmann. In December, 1865, the composer went to live at the Villa Triebschen, on Lake Lucerne, where he finished "Die Meistersinger," twenty-two years after he had made the first sketch. It was produced under Von Bülow at Munich on June 21, 1868, with these principals: Eva, Frl. Mallinger; Magdalena, Frau Dietz; Hans Sachs, Betz; Walther, Nachbauer; David, Schlosser; Beckmesser, Hölzel. While at Triebschen he also continued his work on the "Nibelungen," and in June, 1870, had finished the first act of "Die Götterdämmerung."

It was in this year that he married a second time. His first wife had never understood his artistic ideas, and the two were wholly without sympathy, though Wagner never ceased to speak with kindness of Mina. His professional intercourse with Von Bülow led to his intimate acquaintance with Cosima von Bülow, the daughter of Liszt. Wagner found in her the comprehension and sympathy which he craved. Mina was unable

* "Production of 'Tannhäuser' in Paris," Wagner, translated by E. L. Burlingame, in "Art Life and Theories of Wagner." Henry Holt & Co.

to endure the supremacy of the more brilliant woman, and in 1861 left her husband and went to Dresden. She died in 1866, and in 1870, Cosima, having secured a divorce from Von Bülow, became Mme. Wagner, destined to survive her husband and perpetuate his triumphs.

Now began the remarkable series of events with which Wagner's career culminated. The king abandoned his idea of building a Wagner theatre in Munich, and the composer selected Bayreuth as a place adapted, by reason of its seclusion, to the consummation of his ambitious plans. Money had to be raised, and Emil Heckel, of Mannheim, conceived the notion of Wagner Societies. The success of his scheme was beyond expectation. Such organizations were founded all over the world — even in Milan and New York — and more than $200,000 was subscribed. Wagner settled in Bayreuth in

PALAZZO VENDRAMIN, VENICE, WHERE RICHARD WAGNER DIED.

From a photograph.

April, 1872, and on May 22 gave a concert to celebrate the beginning of the building of the theatre. The music of the tetralogy was finished in November, 1874, and rehearsals were begun under Hans Richter. The first performances were given on Aug. 13, 14, 16, and 17. The work was twice repeated in the same month. The principals were: Wotan, Betz; Loge, Vogel; Alberich, Hill; Mime, Schlosser; Fricka, Frau Grün; Donner and Gunther, Gura; Erda and Waltraute, Frau Jaïde; Siegmund, Niemann; Sieglinde, Frl. Schefzky; Brünnhilde, Frau Materna; Siegfried, Unger; Hagen, Siehr; Gutrune, Frl. Weckerlin; Rhinedaughters, Frl. Lili and Marie Lehmann and Frl. Lambert; concert-master, Wilhemj; conductor, Hans Richter. The performances, like all successive festivals at Bayreuth, attracted music lovers from all over the world and called forth volumes of criticism, favorable and bitterly unfavorable.

A very large deficit caused Wagner to try the

experiment of grand concerts in London in 1877; but he made only $3,000 out of that venture. Wagner's last work was now well under way. Early in life, as already noted, he had read Wolfram von Eschenbach's "Parzival," and in 1857, at Zurich, he began his own "Parsifal," with a sketch of the Good Friday music. The completed libretto was published Dec. 25, 1877. The sketch of the first act was finished early in 1878, and the whole was completed April 25, 1879. The instrumentation was finished at Palermo, Jan. 13, 1882.* The first performance took place at Bayreuth on July 25, 1882, and the work was given altogether sixteen times that summer. The performers who alternated in the principal parts were as follows: Parsifal, Winklemann, Gudehus, and Jäger; Kundry, Materna, Brandt, and Malten; Gurnemanz, Scaria and Siehr; Amfortas, Reichmann and Fuchs; Klingsor, Hill, Degele, and Plank. Conductors, Hermann Levi and Franz Fischer. "Parsifal" was assailed fiercely by the now numerous opponents of Wagner's musical system, but it has continued to draw great crowds to Bayreuth years after its creator's death. The power of this and the other dramas was due not only to their inherent truth and beauty, but also to the manner of their production. As an American newspaper correspondent (W. S. B. Mathews) wrote: —

"'Parsifal,' as here given, is a revelation. The performance is of such a consistently elevated character, and so evenly carried out in every department, as to make one realize that in his whole life he has never before witnessed an artistic presentation of opera."

In the autumn of 1882, Wagner went to live in Venice. His health had been failing. He recuperated sufficiently to conduct a performance of his youthful Symphony in C; but on Tuesday, Feb. 13, 1883, as M. Jullien relates, "as he was about to step into his gondola, some discussion arose, and he gave way to a fit of anger; suddenly he started up from his seat, choking, and cried, 'I feel very badly!' He fell fainting. They carried him to his bed, and when his physician, Dr. Keppler, arrived, in all haste, he found him dead in the arms of his wife, who believed him sleeping." On Feb. 18 he was buried in the garden of his villa, "Wahnfried" ("Fulfillment of Ideal"), at Bayreuth. He left one son, Siegfried, the fruit of his second union.

LUIGI TREVISAN.

Richard Wagner's Venetian Gondolier. Drawn by Giacomo Favretto.

This outline of a remarkable career, in which artistic success was pursued by pecuniary embarrassment, in which envy, malice, and vituperation barked at the heels of progressive intellect, will best be closed by the quotation of a few lines concerning the man's personality. M. Jullien, who writes with kindness and yet with candor, says: —

"The most striking thing about Richard Wagner, at first sight, was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. . . . His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his extreme rapidity of movement, gait, and gesture, he gave from the first an impression of unusual and powerful originality; he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive in temper; with him gayety, like wrath, was tempestuous and overflowing."

Mr. Dannreuther, who knew him well, testifies that he was most amiable among his friends, with whom he was a very different person from "the aggressive critic and reformer who addressed

* "Wagner," by Edward Dannreuther, in Grove's Dictionary of Music. Also "The 'Parsifal' of Richard Wagner," by Maurice Kufferath.

RICHARD WAGNER

Reproduction of a photograph from life, made in 1877, by Elliott & Fry, in London.

himself to the public." There is no doubt that Wagner was fully convinced of the tremendous importance of his own work, and that he developed to its fullest extent the exasperating egotism of a man whose whole soul is absorbed in his aims. He was intolerant of opposition, and ungenerous in his views of other musicians. He was dogmatic in style, even when most logical in thought; and like many another genius, he had some very small weaknesses, such as a sybaritic love for silk and satin clothing, and a belief that the world ought to gratefully pay the expenses of his support while he completed his great works. With all his peculiarities, which were largely the outcome of his fierce struggle for recognition, he possessed "a simple kindness of heart, an extreme sensibility." As to his manner of work, Dr. Praeger has given testimony: —

"Wagner composed at the piano, in an elegantly well-arranged studio. With him composing was a work of excitement and much labor. . . . He labored excessively. Not to find or make up a phrase; no, he did not seek his ideas at the piano. He went to the piano with his idea already composed, and made the piano his sketch book wherein he worked and reworked his subject, steadily modelling his matter until it assumed the shape he had in his mind."

The names, dates of production, and principal singers of his music-dramas have already been given, together with some mention of his minor compositions. An overture ("Faust"), three marches, the "Siegfried Idyll," built on themes from the drama, a chorus, a male quartet, a funeral march for Weber, five piano pieces, a few lovely songs (two of them studies for "Tristan" music), and nearly a dozen arrangements (among them piano scores of "La Favorita," and "L'Elisir d'Amore," pathetic mementoes of his starving days in Paris), are the musical remains of this genius, outside of his operatic works. The lyric stage was the theatre of his career, and in the works prepared for it he expended the force of his intellect, and developed the ideas that proclaim him an epoch-maker. Let us, therefore, turn our attention to the Wagner theories, and their practical exposition in the so-called "music of the future," which has become so intensely that of the present. What is the Wagnerian theory of the opera? How does it differ from that which preceded it? From what germs did Wagner develop it? How has he embodied it? These are questions which naturally arise, and which demand answers.

It may well be questioned whether Wagner had a wholly comprehensive view of the essence and results of his own artistic theories. There can be no doubt that much of his work was the fruit of what were in his own mind vaguer inspirations, which he himself was unable to reduce to theoretical formulæ. Therefore, while we may appeal to his prose writings for evidence as to the sincerity and direction of his intentions, we may readily agree with the assertion of Mr. Hadow that "the arguments which have established the Wagnerian theory of opera are to be found not in 'Opera and Drama,' but in the pages of 'Tristan' and 'Parsifal.'"* It behooves us, therefore, to endeavor to trace the development of the Wagnerian theory in the mind of its inventor, and in order to do that we must follow the plan of Mr. Krehbiel,† and make some inquiry into "the origin and nature of the lyric drama."

Of the origin of the drama it is not the province of this article to speak, but we may note that the introduction of music into plays was a natural movement. In Italy, where the opera was born, choruses had been sung in plays as far back as 1350, but up to 1597 the ecclesiastical contrapuntal style prevailed, and in that year the speeches of a single personage, in a comedy of Orazzi Beechi's, were sung in five-part choruses of sombre canonic form. The younger and more progressive minds in Florence began to perceive the unsuitability of this kind of music to the drama. In their search after a new form they were guided by the revival of interest in classic antiquity, known as the Renaissance; and they set about reconstructing the musical declamation of the Greeks. Their work began with the production of "monodies," or what we should call to-day dramatic scenes for one voice.

* "Studies in Modern Music," by W. A. Hadow. Macmillan & Co.

† "Studies in the Wagnerian Drama," by H. E. Krehbiel. Harper & Bros.

Encouraged by their success in this direction, two of these enthusiasts, Ottavio Rinuccini, poet, and Jacopo Peri, musician, wrote a pastoral called "Daphne." This had all the elements of modern opera, and its favorable reception at a private performance led the two men to try again. This time they wrote "Eurydice," performed in public in 1600, and recognized as the first opera. The pregnant achievement of Peri in these works was the foundation of dramatic recitation. It was nothing like the recitation of the Greeks, but it was a new and noble art form, in which music strove to imitate the nuances of speech without ceasing to be music. "Soft and gentle speech he interpreted by half-spoken, half-sung tones [modern *parlando*], on a sustained instrumental bass; feelings of a deeper emotional kind, by a melody with greater intervals, and a lively tempo, the accompanying instrumental harmonies changing more frequently."* Peri's theory, in short, was that recitative should copy speech, and that his new art form, which was christened *drama per musica*, should follow the Greek tragedies as its models. Claudio Monteverde advanced along the path indicated by Peri, and furthermore began to make the orchestra a potent factor in the musical exposition. But instrumental music now exercised a baneful effect on the opera, and in Cavalli's "Giasone," produced in 1649, we find the germs of the operatic aria, modelled on the simple cyclical forms used by the fathers of the sonata. Cavalli was opposed to recitative, and furthered the cause of simple rhythmical tune in opera. This new style was easy of comprehension and popular. Alessandro Scarlatti took it up and developed the aria so that it became the central sun of the operatic system. The result was inevitable. The person who could most beautifully sing an aria captured the public heart; the singer became the dominating power in opera, and the composer was relegated to a secondary place. From that time onward, the history of the artistic development of opera is a series of contests between the singer and the composer, with the supremacy mostly on the side of the former. The result of this was the imposition upon the opera of a number of meaningless, artificial forms, in which a musical purpose was manifest, but a dramatic design wholly undiscernible. In Handel's time this artificiality had reached an absurd stage. The different kinds of arias were labelled with extreme minuteness in the matter of distinctions, and the composer was required to produce just so many in each opera and in each act. No vocalist might have two consecutive arias, nor might two arias of the same kind be sung in succession. But in the second and third act the hero and the heroine each had a claim to one grand scena followed by an *aria di bravura*, the latter being designed simply to display agility in ornamental passages. These laws were afterwards modified, but down to the time of Wagner's supremacy an opera librettist was expected to construct his book so that arias, duets, trios, quartets, and ensemble numbers should be found at places suitable to the composer. In short, the nature and purpose of the opera had been lost sight of; it was no longer *drama per musica*, but *drama pro musica*, — a vastly different thing.

The first resolute opposition to this style of thing was made by Gluck, who had the same high regard for the classics of antiquity as Peri and his confreres had. Gluck's theories and purposes are succinctly expressed in his preface to "Alceste." He says: —

"I endeavored to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations without interrupting the action or weakening it by superfluous ornament. My idea was that the relation of music to poetry was much the same as that of harmonious coloring and well-disposed light and shade to an accurate drawing, which animates the figure without altering the outlines. . . . My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavor should be to attain a grand simplicity; and consequently I have avoided making a parade of difficulties at the cost of clearness."

These words make it plain that Gluck distinctly perceived the fundamental principle of artistic truth in opera, — that the music must be considered as a

* "History of Music," Emil Naumann, Vol. I., p. 524. Cassell & Co.

Geehrtester Herr!

Ich war in den letzten Wochen sehr stark beschäftigt und mußte meine ganze Correspondenz liegen lassen. Entschuldigen Sie daher, wenn ich erst so spät zur Antwort komme.

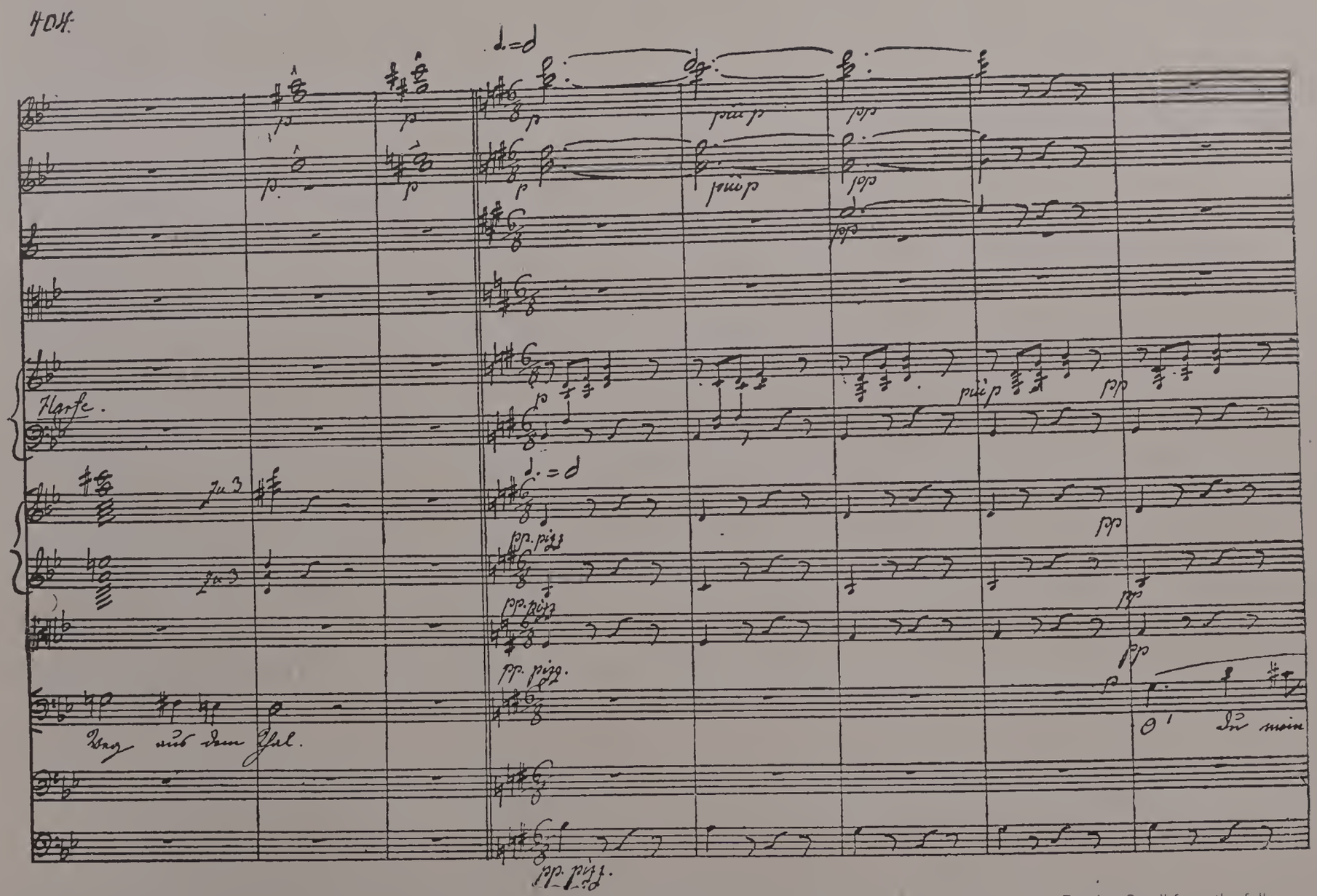
Hauptsächlich wünschen Sie meine Ansicht zu wissen, ob ich den Tannhäuser oder den Lohengrin zum Anfang für besser halte? Ich antworte unbedingt den Tannhäuser, und dann erst den Lohengrin; ich halte sogar darauf, daß nirgends der Lohengrin zuerst gegeben wird: auch die Darsteller können den letzteren erst dann gut auffassen, wenn sie mit dem Tannhäuser zu Stande gekommen sind. —

Alles übrige werden Sie mit meinem alten Freunde W. Fischer in Dresden abmachen; somit wünsche ich Ihnen nur Glück zu Ihrem Unternehmen, wie es mich jetzt schon freut, daß Sie es anfassen. Mit größter Hochachtung

Zürich, 30 Mai 1853.

Ihr ergebener
Richard Wagner

Fac-simile autograph letter from Richard Wagner, written in Zurich, May 30, 1853, addressed to some musical director, and advising him to give "Tannhäuser" before producing "Lohengrin."



Fac-simile autograph musical manuscript written by Richard Wagner for lithographic reproduction. Opening bars of the "Song to the Evening Star," from the full score of his "Tannhäuser" thus reproduced. The original is in the Bibliotheca Musica Regia in Dresden.

means and not an end. He felt that the music should be devoted, not to the exploitation of musical possibilities, but to the faithful expression of the emotions of the characters on the stage. His reforms met with determined opposition, and some of his contemporaries complained bitterly that they were compelled to pay two florins "to be passionately excited and thrilled instead of amused." But while Gluck made sweeping changes for the better, he failed to reach the root of all evil. He did not abolish from the operatic stage the set forms, which made the musician the superior officer of the poet, commanding the insertion of here a solo and there a duet. The continuance of these forms was conserved, too, by the splendid genius of Mozart, who breathed into them a verisimilitude which they had not before possessed. The glorious boy had no reformer's blood in his veins, but with the instinct of spontaneous mastership he made the spirit of his music vital, even though its form was conventional. He founded no school, but he was an excuse for the continuance of old traditions by others less gifted than himself. So only twenty-six years after Gluck's death all Europe went mad over "Ditanti palpiti," and the name of Rossini became the watchword of the lyric stage. The opera was regarded as a parade ground for great singers, and its music was expected to be cast in the simplest melodic moulds, so that it could be hummed, strummed, whistled, or indifferently sung by the most poorly equipped amateurs. All conception of the opera as a drama employing music as a means of expression had been lost, and a man who asserted that its model had originally been and ought always to be the Greek play would have been stared at as one unsound of mind. That there were a few who were ready to raise from triviality so splendid an art-form was proved by the gathering of warm and faithful adherents around the banner of reform raised by Wagner.

Like most young artists he began his career by imitating the work of the acknowledged masters of his time. As we have already seen, he had no novel ideas in the composition of "Die Feen." He simply tried to imitate Beethoven, Weber, and Marschner. At this time the music of Beethoven was his ideal. Heinrich Dorn has testified that no young musician could possibly have known the works of the immortal symphonist more thoroughly. But Wagner soon saw very clearly that it was not in his power to adopt the Beethovenian style to the lyric drama. For models for his second work, therefore, he chose Auber and Bellini. The former's "Massaniello" had opened his eyes to the value of action with brisk music to accompany it. The latter's "Montecchi e Capuletti," or rather Schroeder-Devrient's inspiring performance of Romeo, had given him suggestions as to the dramatic possibilities of vocal melody. In his second work, "Das Liebesverbot," he tried to effect a combination of the styles of these two masters. It must not be supposed that he was searching merely for popular applause. He was intensely in earnest even at that stage of his career, and his aim was to produce real art. He did not yet perceive the utter falsity of the prevailing system, though he was honest in his endeavor to make it tell the truth. In his autobiographical sketch he records thus the ideas raised in his mind by the Bellini performance: —

"I grew doubtful as to the choice of the proper means to bring about a great success; far though I was from attaching to Bellini a signal merit, yet the subject to which his music was set seemed to me to be more propitious and better calculated to spread the warm glow of life than the painstaking pedantry with which we Germans, as a rule, brought naught but laborious make-believe to market. The flabby lack of character of our modern Italians, equally with the frivolous levity of the latest Frenchmen, appeared to me to challenge the earnest, conscientious German to master the happily chosen and happily exploited means of his rivals, in order then to outstrip them in the production of genuine works of art."

Artistic sincerity of purpose, then, was already the man's moving force. The immediate impulse which led him to take the first step in the development of his own individuality was the conviction that the provincial public of the smaller German cities was incapable of forming a judgment as to the value of a new work. He, therefore, began "Rienzi" with a determination to write an opera which could be produced only at a grand opera house, and he decided not to trouble his mind as to what theatre of that rank would give him an entrance. He says: —

"I allowed naught to influence me except the single purpose to answer to my subject. I set myself no model, but gave myself entirely to the feeling which now consumed me, the feeling that I had

already so far progressed that I might claim something significant from the development of my artistic powers, and expect some not insignificant result. The very notion of being consciously weak or trivial, even in a single bar, was appalling to me."

Wagner never wrote words fraught with greater significance. To sit down with a determination to not be weak or trivial in a single bar, and to be always faithful to his subject, and yet to construct his opera on the prevailing models, was for a man of Wagner's intellectual power and artistic temperament to discover the radical defects of the opera of his day. He could not follow his models without being consciously weak or trivial at times. An examination of the libretto of "Rienzi" shows that while there is carelessness in the poetry, the dramatic construction is excellent. No better opera libretto dates from the time of its production. But it was constructed, as Wagner confessed, to enable him "to display the principal forms of grand opera, such as introductions, finales, choruses, arias, duets, trios, etc., with all possible splendor." Consequently, while there is much in the music that is noble, dignified, and characteristic of Wagner, there is more that is weak, trivial, and imitative. "Rienzi" is a very good opera of the old sort, and the dramatic force of its book, together with the excellence of much of its music, has kept it favorably before the public. But it lacks artistic coherency, because its fundamental principle is false; and Wagner knew it before he had completed the work. The writer of this article does not believe that this master, as some of his warmest admirers have asserted, began "Rienzi" with a deliberate intention of catering to a depraved public taste for the sake of success. Wagner earnestly craved success at that time; he needed money, and he yearned for public recognition; but his own words show that he was deluded into supposing that artistic work could be done on the lines of the popular opera of his day. It required the writing of "Rienzi" to bring to his mind the convictions, which were put to test in "The Flying Dutchman," after he had abandoned the hope of pecuniary success. This is not the place for a discussion of the relative importance of objectivity and subjectivity in art; but it is certain that "The Flying Dutchman" is the result of an overwhelming desire for self-expression. Wagner at this period of his mental growth could have cried with Omar Khayyám: —

"I sent my soul through the Invisible,
Some letter of that after-life to spell;
And by and by my soul returned to me,
And answered, 'I myself am heaven and hell.'"

Overcome by his first real draught of the bitterness of life, he found that his emotional moods were clamoring for expression. With the splendid egotism of genius, he discerned the sorrow of a world in his own suffering. To dramatize this became his burning desire. The legend of the Ahasuerus of the sea, cursed by his own determination to overcome obstacles, opposed by all the powers of nature, seemed to Wagner the embodiment of his own experience; and he turned to the work of making an opera out of it, with no purpose except a complete and convincing expression of the prevailing moods of his own soul. And it was thus that he came upon the fundamental principles of the theory which set the musical world agog and raised up lions in his path. The first conviction that came to him was that of the superiority of a legendary over a historical story. He subsequently wrote of it thus: —

"In this and all succeeding plans, I turned for the selection of my material once for all from the domain of history to that of legend. . . . All the details necessary for the description and presentation of the conventionally historic, which a fixed and limited historical epoch demands in order to make the action clearly intelligible, — and which are therefore carried out so circumstantially by the historical novelists and dramatists of to-day, — could be here omitted. And by this means the poetry, and especially the music, were freed from the necessity of a method of treatment entirely foreign to them, and particularly impossible as far as music was concerned. The legend, in whatever nation or age it may be placed, has the advantage that it comprehends only the purely *human* portion of this age or nation, and presents this portion in a form peculiar to it, thoroughly concentrated, and therefore easily intelligible. . . . This legendary character gives a great advantage to the poetic arrangement of the subject for the reason already mentioned, that, while the simple process of the action — easily comprehensible as far as its outward relations are concerned — renders unnecessary any painstaking for the purpose of explanation of the course of the story, the greatest possible portion of the poem can be devoted to the portrayal of the

inner *motives* of the action, — those inmost motives of the soul, which, indeed, the action points out to us as necessary, through the fact that we ourselves feel in our hearts a sympathy with them." *

The second conviction that came to him was that of the folly of writing music at random, instead of clinging to the musical investiture of a mood once formed. This led him to the abandonment of the set forms of the established opera, and to the adoption of his own plan of making the music and poetry an artistic unit. His words in regard to this matter are worth quoting: —

"The plastic unity and simplicity of the mythical subjects allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on fewer scenes with a perseverance sufficient to expound the motive to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the kind of musical treatment being in each case necessitated by these scenes themselves. It could, therefore, not enter my mind to engraft on this my musical form, growing, as it did, out of the nature of the scenes, the traditional forms of operatic music, which could not but have marred and interrupted its organic development. I therefore never thought of contemplating on principle and as a deliberate reformer the destruction of the aria, duet, and other operatic forms; but the dropping of those forms followed consistently from the nature of my subjects." †

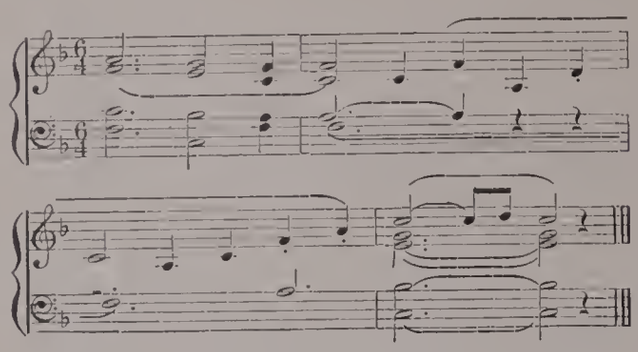
RICHARD WAGNER.

From a photograph from life taken in Vienna about 1875 by Fr. Luckhardt.

He found the germs of his future musical system in the ballad of Senta. In this the legend of the unhappy Hollander is told, and in its musical investiture Wagner invented two melodic themes with distinct purposes. The first was intended to illustrate the personality of the Dutchman as an embodiment of yearning for rest. The second was designed to represent the redeeming principle, the *ewig weibliche*, the eternal womanhood, which became the ruling ethical feature of all Wagner's lyric works. Here are the two themes: —

* "The Music of the Future," E. L. Burlingame's translation.

† Condensation, by F. Hueffer, of a passage from "A Communication to my Friends."



These two themes being designed to represent certain ideas, it was inevitable that the composer should use them whenever those ideas recurred. As he tells us himself in the essay quoted above: —

"I had merely to develop, according to their respective tendencies, the various thematic germs comprised in the ballad, to have, as a matter of course, the principal mental moods in definite thematic shapes before me. When a mental mood returned, its thematic expression also, as a matter of course, was repeated, since it would have been arbitrary and capricious to have sought another *motive* so long as the object was an intelligible representation of the subject, and not a conglomeration of operatic pieces."

We have now traced the origin of the three elementary principles out of which Wagner elaborated his system: First, the dramatic advantage of mythological or legendary subjects; second, the "intelligible representation of the subject"; and third, the use of the representative theme, "typical phrase" or *leit motif*. In "The Flying Dutchman" we find his system in its embryonic state, but the perfected system, as displayed in "Tristan" and "The Ring," is only a logical outcome of these first thoughts, intensified, as it were, by his realization that the whole thing was simply a modernization of the practice of the greatest Greek dramatists. This realization caused him to question whether, through the medium of an art founded on his theories, the modern stage could not acquire a national importance and influence, such as the Greek theatre possessed. It will undoubtedly be easier for the reader now to take a comprehensive survey of the full-blown Wagnerian system than to try to follow its growth through the transitional stage of "Tannhäuser" and "Lohengrin."

Wagner's first law, as formulated succinctly by W. F. Apthorp in a magazine article, is: "That the text — what in old-fashioned dialect was called the libretto — once written by the poet, all other persons who have to do with the work — composer, stage architect, scene painter, costumer, stage manager, conductor, and singing actors — should aim at one thing only: the most exact, perfect, and lifelike embodiment of the poet's thought." So far as the composition of the music is concerned, this is precisely what Peri and Gluck believed. But Peri had to invent dramatic recitative; and standing, as it were, just on the hither side of chaos, he could not be expected to produce at once a perfected art world. The materials of operatic art were in process of making; the first builder had not the wherewith to rear a musical cathedral. Gluck erred in preserving the cut-and-dried operatic forms which made it impossible for him to achieve his sincere design, — "to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action, or weakening it by superfluous ornament." It was comparatively easy to get rid of the "superfluous ornament"; but the methodical distribution of the old forms was found to interrupt the action. It remained for Wagner to see that these forms were unavailable for the composer who aimed at the complete embodiment of the poet's thought; and it remained for him also to discern that the ideal lyric drama demanded an ideal harmony among its various elements. In other words, the perfected Wagnerian theory of the lyric drama contemplates the compact union of poetry, music, painting, action, and all the other factors of dramatic illusion on a basis of common interdependence, so binding that it shall be impossible to say that one is more important than another, so perfect that no separation can be made without a loss of vital force.

Wagner discerned in the theatre the source of such art influence as reached the great mass of the people. Looking upon its managers and its public as they actually appeared before his eyes, he saw the theatre in the hands of those to whom art was nothing and gain everything, while the public, jaded and sated, ceaselessly clamored for new sensations. Continued attempts of the money-seeking managers to satisfy this public demand, which was in its very nature insatiable, had led to a condition of opera in which the music had no organic connection with the text, the pageantry and ballets no logical relation to the pictorial ensemble. Turning

his gaze backward to the home of true art, Greece, he saw a drama in which poetry, action, and music were indissolubly united.

"Thus," he says, "we can by no means recognize in our theatrical art the genuine drama; that one, indivisible, supreme creation of the mind of man. Our theatre merely offers the convenient *locale* for the tempting exhibition of the heterogeneous wares of art manufacture. How incapable is our stage to gather up each branch of art in its highest and most perfect expression — the drama — it shows at once in its division into the two opposing classes, play and opera; whereby the idealizing influence of music is forbidden to the play, and the opera is forestalled of the living heart and lofty purpose of actual drama. Thus on the one hand the spoken play can never, with but few exceptions, lift itself up to the ideal flight of poetry; but, for very reason of the poverty of its means of utterance, — to say nothing of the demoralizing influence of our public life, — must fall from height to depth, from the warm atmosphere of passion to the cold element of intrigue. On the other hand the opera becomes a chaos of sensuous impressions jostling one another without rhyme or reason, from which each one may choose at will what pleases best his fancy; here the alluring movements of a dancer, there the *bravura* passage of a singer; here the dazzling effect of a triumph of the scene painter, there the astounding efforts of a Vulcan of the orchestra. . . ."

"The public art of the Greeks, which reached its zenith in their tragedy, was the expression of the deepest and the noblest principles of the people's consciousness; with *us* the deepest and noblest principle of man's consciousness is the direct opposite of this, namely, the denunciation of our public art. To the Greeks the production of a tragedy was a religious festival, where the gods bestirred themselves upon the stage and bestowed on men their wisdom; *our* evil conscience has so lowered the theatre in public estimation that it is the duty of the police to prevent the stage from meddling in the slightest with religion; a circumstance as characteristic of our religion as of our art. Within the ample boundaries of the Grecian amphitheatre the whole populace was wont to witness the performances: in our superior theatres loll only the affluent classes. The Greeks sought the instruments of their art in the products of the highest associate culture: we seek ours in the deepest social barbarism. The education of the Greek, from his earliest youth, made himself the subject of his own artistic treatment and artistic enjoyment in body as in spirit: our foolish education, fashioned for the most part to fit us merely for future industrial gain, gives us a ridiculous, and withal arrogant, satisfaction with our own unfitness for art, and forces us to seek the subjects of any kind of artistic amusement outside ourselves." *

Making due allowance for the heated utterance of one to whom the questions at issue had such grave personal importance as to prevent judicial calmness of speech, we cannot fail to perceive that Wagner had penetrated to the essence of the difference between the stage of Greece and that of Europe in his day. The compact union of the arts tributary to the stage had been at once the outcome and the embodiment of that intensely national art-feeling which he contrasted so bitterly with the modern European lack of art-feeling, as he saw it. With the downfall of the Athenian, state tragedy fell also, and "art became less and less the expression of the public conscience." In Wagner's mind this downfall resembled that of the tower of Babel, with its subsequent dispersion of the tribes. The dramatic union of arts was dismembered. Poetry, painting, music, rhetoric, all separated, and each went its own way in pursuit of its own ends. No one who has reviewed the history of the fine arts in the Middle Ages can fail to have observed how blindly they seemed to grope their way toward the gates of truth until the guiding light of the Renaissance, with its new revelation of the classic antiquity, was turned upon Italy by the scholars driven out of Constantinople by the fall of Rome's Eastern Empire. Wagner has reviewed the dissevered condition of the arts and their employment as means, and not ends, in a few terse sentences in the essay already quoted; and then he says: —

"Each one of these dissevered arts, nursed and luxuriously tended for the entertainment of the rich, has filled the world to overflowing with its products; in each great minds have brought forth marvels; but the one true art has not been born again, either in or since the Renaissance. The

* "Art and Revolution," W. Ashton Ellis's translation.

perfect art work, the great united utterance of a free and lovely public life, the *Drama, Tragedy,* — howsoever great the poets who have here and there indited tragedies, — is not yet born again; for the reason that it cannot be reborn, but must be born anew." *

This, then, was the herculean task which this self-appointed reformer of the drama set before him; to demonstrate that the modern theatre had the power to bring itself into the same relation to the noblest ideal life of man as the Greek theatre had; and in order that this might be achieved it was necessary, in his opinion, to return to that union of the arts, which has been mentioned so often. He believed that in his day each art had done all that it could do without the aid of the other. Music unaided could go no further than it had in Beethoven's symphonies. Indeed, even the mighty Ludwig had called in the help of poetry to complete his Ninth Symphony. Poetry could rise no higher than the wings of Shakespeare, Goethe, and Schiller had carried her. At this point, then, must come that fusion of the arts, in which each would sacrifice something of its egotism for the sake of the splendid whole; and that whole would be the art work of the future, the drama for the people. In order fairly to appreciate Wagner's purposes we must pause here to inquire, what people? The answer to this question lies at the root of the whole controversy which has arisen about Wagner's works; or perhaps it would be more accurate to say that it is the neglect to make and properly answer this inquiry which leads insufficiently informed persons to look upon Wagner as a rabid iconoclast. The people for whom he sought to rear anew the ideal drama was the German people. As Mr. Krehbiel has expressed it: "Wagner believes that the elements of the lyric drama ought to be adapted to the peculiarities, and to encourage the national feeling of the people for whom it is created. . . . One of Wagner's most persistent aims was to reanimate a national art spirit in Germany. The rest of the world he omitted from his consideration." † This was an inevitable result of his conviction, acquired from study of the Greek stage, that the ideal drama should be national in spirit.

We have already seen that, according to his ideas, the union of poetry, painting, music, and action in the "art work of the future" could be effected only by some sacrifice on the part of each art. Wagner plainly saw, as we must see, that the special feature which must yield to the necessary modification was *form*, or, more strictly speaking, *formality*. It was not form in the abstract that must be sacrificed, but forms in the concrete, — forms which owed their preservation to tradition, and not to any intrinsic worth or imperative demand of art. To preserve the old-fashioned operatic forms would have been to continue the dominance of music in the drama; for the poet would still have been a mere librettist, bound to provide for the aria, the duet, and the finale. To introduce a distinctive kind of versification, such as the Alexandrine, or the Spencerian stanza, would have made poetry the controlling element. The first problem set before Wagner, then, was to find subjects which would admit of the utmost freedom and unconventionality of treatment. Already in the embryonic state of his theories, the myth had forced itself upon his mind as the necessary kind of subject; and in the final working out of those theories to their end, the myth stood the test, with this important corollary, that it must be a myth embodying one of the great elementary thoughts of mankind. Turn which way he would, he found support for his belief. Did the legendary beings of the Greek stage lack the humanity and the ethical conditions necessary for great tragedy? On the contrary, as Mr. Stedman has put it: —

"The high gods of Æschylus and Sophocles for the most part sit above the thunder: but the human element pervades these dramas; the legendary demigods, heroes, *gentes*, that serve as the personages, — Hermes, Herakles, the houses of Theseus, Atreus, Jason, — all are types of human kind, repeating the Hebraic argument of transmitted tendency, virtue and crime, and the results of crime especially from generation to generation." ‡

And when Wagner turned from the Greek drama to the philosophy of his beloved Schopenhauer, he found the same convictions forced

* The writer of this article does not wish to be understood as agreeing with Wagner in all the utterances quoted; the selections have been made with the design of throwing light upon the workings of Wagner's mind in the formulation of his theories.

† "Studies in the Wagnerian Drama."

‡ E. C. Stedman, "The Nature and Elements of Poetry," p. 99.

upon him again by his teacher's art theory. This theory is propounded in Book III. of "The World as Will and Representation." The writer begs leave to quote a summary of it which he has made in a study of "Tristan": —

"Divested of its robes of metaphysical terminology, it is this: When the human mind rises from the study of the location, period, causes, and tendencies of things to the undivided examination of their essence, and when, further, this consideration takes place, not through the medium of abstract thought, but in calm contemplation of the immediately present natural object, then the mind is brought face to face with eternal ideas. Art, the work of genius, repeats these eternal ideas, which are the essential and permanent things in the phenomena of the world. In other words, art endeavors to exhibit to us the eternal essence of things by means of prototypes." *

RICHARD WAGNER.

From a family group, photographed shortly before his death.

Of course, Wagner could not find prototypes embodying "the eternal essence of things" in the small and shallow stories to which the librettists of the majority of the popular operas of his time had turned. He must seek for material which had its roots in the great heart of the people; which was not the fancy of a single mind, but the formulation of a people's ideal. To the myth, then, he turned, impelled by his own reasoning, by the arguments of

* "Preludes and Studies," p. 112.

divine philosophy, as he read them, and by the equally eloquent example of revered antiquity. And, indeed, we must all admit that the true myth is the individualization of an abstract ideal, and if we accept the Wagnerian theory, that abstract ideal should be embodied in the personages of the drama, we must also accept the myth. Even if we refuse to believe that ideals, or even types, should be the actors in a drama, we shall probably have no hesitation in admitting that for *musical exposition* only the broad, elementary emotions of humanity are well suited; and these are always found most freely and powerfully displayed in the great world-thoughts of mythology. Thus Wagner's Tristan and his Isolde are plainly intended to be embodiments of the elementary man and woman, standing in primeval barbarian grandeur at gaze one upon the other, and overwhelmed by the tragic power of mastering passion. The history of the Tristan legend, which has found its way in different forms into the literature of several languages, is proof that the world has so regarded it. For six hundred years poets have accepted Tristan and Isolde as the most convincing representatives of the mastery and the misery of love. In this they stand sharply distinguished from the hero and heroine of Wagner's comedy, "Die Meistersinger." Walther and Eva, moving in a story whose design is to touch the manners of a time with the gentle reproof of satire, are not the embodiments of elementary thoughts, but are circumscribed by the manifest environments of locality and period. But Tristan and Siegfried are the unfettered, unconventioned man of all times and places; while Brünnhilde and Isolde are visible forms of the highest of Wagner's ideals, the eternal womanhood. It is a significant fact that this master, in the first works produced after he had abandoned the old style, —"The Flying Dutchman," and "Tannhäuser,"— dealt with these eternal types, while in "Lohengrin" he confined himself within comparatively narrower limits, returning to his first position when he had fully formulated the theories whose promptings rose within him as only vague, artistic instincts in his early works. And having cleared his theories from all doubts in his own mind, he emphasized the humanity of his mythical characters by some of his finest touches.

"The northern Scalds created tremendous myths. The spirit of their poems was colossal. Passions and sweetness stood side by side and were delineated with master strokes. Lofty sentiment and heroic deed were darkened by unspeakable crime and black tragedy. The German bards denuded these old poems of their glory and made their personages small. The heroes and heroines of the Sagas were enormous unrealities; those of the Nibelungen Lied were almost pretentious nonentities. Wagner seized upon every trait of character and every incident that was most human and made masterly use of it. It is the ease with which we recognize in the people of 'Der Ring des Nibelungen' primeval human types that makes us receptive of their influence and movable by their greatness."*

Having found his people, the next object of the poet-composer was to select a flexible and yielding form for their utterance. He must find a form of verse which could be organically united with music, which would suggest a rhythmical basis for the melody, yet not control its construction. The various forms of modern versification, founded on the rhetorical accent of words, offered him no advantages, but, on the contrary, placed difficulties in the path of his movement. Rhyme, for instance, has no value whatever for the composer, unless he constructs the phrases and sections of his melody with the same number of feet and the same metrical pauses as are found in the verse; and this method, of course, gives the mere formalism of the poetry the government of the process of composition. On the other hand, blank verse is bound to find the same treatment in music as prose does. Wagner, therefore, turned to the metrical basis of all Teutonic poetry, namely, the alliterative line, as it is found in the "Eddas." The peculiarity of this line is the emphasizing of its rhythm by the employment of similar sounds at the beginning of the accented syllables. A fair specimen of it is the opening of Siegmund's love song in "Die Walküre": —

"Winterstürme wichen
Dem Wonnemond;
In milden Lichte
Leuchtet der Lenz;
Auf linden Lüften,
Leicht und lieblich,
Wunder webend
Er sich wiegt."

A clause such as "Winterstürme wichen dem Won-

* "Preludes and Studies," p. 48.

Fr. v. Lenbach. Siegfried. Cosima. Scaria. Materna. Fr. Fischer. Richard Wagner. Fr. Brandt. H. Levi. Richter. Liszt. Betz. Gräfin Sch. Niemann. Gräfin U. v. Schukowsky.

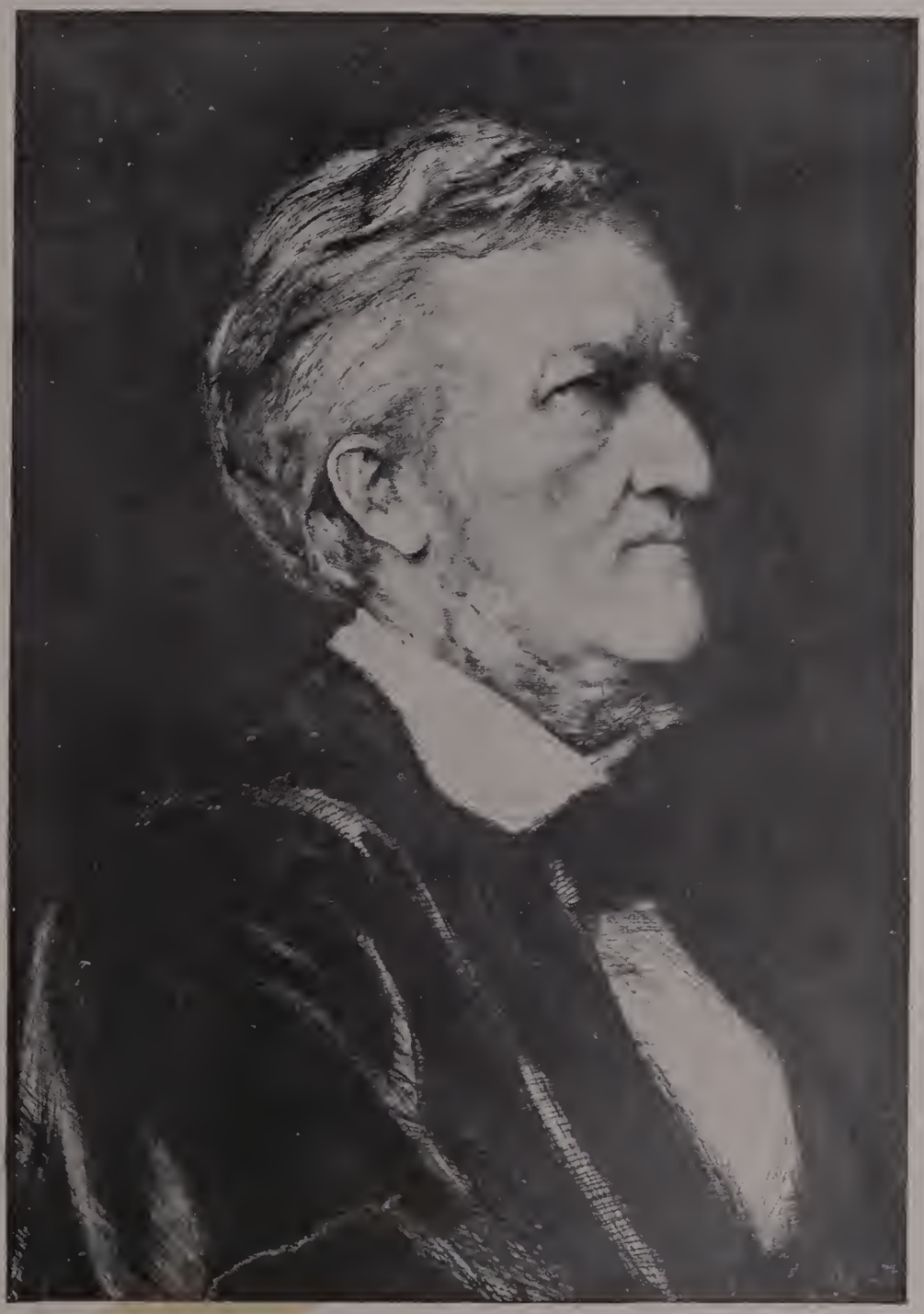
RICHARD WAGNER AT BAYREUTH.—By G. Papperitz.

nemond" readily suggests to the ear the position of musical accents which will be identical with those of the verse, but which leave the composer wholly free in his melodic treatment of *lines*. A single glance will demonstrate to the reader that the above words can be placed in lines three or four times as long without making the slightest change in the rhythmical effect produced by the alliteration.

We now come to Wagner's musical method, the nature of which has already been briefly indicated in the account of the birth in his mind of his new ideas. In his search after a modern substitute for the sustained intonation of the Greek drama, he had before him for study the dramatic recitative of Peri and the dramatic *arioso* style of Gluck. The former was wholly unavailable. Years of use had fastened upon it a collection of traditional phrases, familiar to the ear of every one who goes often to hear opera or oratorio. These traditional phrases, hopelessly inflexible, made dramatic recitative a thing of conventionalities, and unconventionality was the only hope for Wagner's system. The Gluck *arioso* style was equally unsuited to his purpose, because, as we have been obliged to note before, it preserved the formalities of the old-fashioned opera, — those very formalities which Wagner felt that he must abandon if he would secure his compact union of the arts tributary to the stage. He needed a style of composition which would permit the music to flow freely from the words and which would impose no obligation on the composer to repeat certain words or lines in order that certain passages of music might be rounded out to a pretty close as in the old-fashioned aria. He was in search of lyric expressiveness freed from lyric conventionality. He therefore decided that each act of any one of his music-dramas must consist of one unbroken stream of melody. In other words, as long as there were persons or scenes before the audience, there must be a musical exposition of their moods, and that exposition must be unbroken and apparently unartificial in form, just as a train of moods is.

But to make the actors sing without cessation would fatigue both them and the audience; and, moreover, it would be untrue to nature, since men and women do not frame every thought and emotion in words. Hence Wagner conceived the idea of allotting the voicing of the ceaseless melody to the orchestra, while the personages of the drama should utter their words in a form of lyric recitative based on the broader principles of Peri, as expressed in his preface to "Eurydice," but freed from acquired conventions and modified according to the promptings of Wagner's own musical genius. Naturally, then, the question arose in the composer's mind, "What form is my melody to have?" For he knew as well as Schumann did that music demands first of all things form. Now, the basis of musical form is the repetition of melodic phrases. There is no form, and therefore no coherence, no sense, in music consisting of disjointed phrases, each of which is heard once and never again. Yet to repeat them in any of the old-fashioned ways would have been to load himself down with some one of the set forms which he was trying to escape. Consequently this formidable problem was before him: How was he to make his endless melody intelligible to the auditor, to give it a palpable significance, to convey through it to the hearer the emotional moods of his personages, and yet impose upon it musical form, based upon repetition, but free from the artificiality of the older formulas? He found the solution in the suggestion which had come to him when he invented the two principal themes of Senta's ballad in "The Flying Dutchman." The solution of the problem was the perfection of this system of representative themes, each designed to stand for a particular person, thought, mood, or action, and to be repeated by the orchestra or vocalist whenever its subject had significance, though not necessarily presence, in the scene before the audience.

How are these representative themes obtained? Does Wagner construct a melody arbitrarily according to his fancy, and label it the "Siegfried" motive, the "Brünnhilde" motive? A moment's reflection will suffice to convince the reader that such a system would be worse than puerile. It would not be in any sense as good as the method of Donizetti, who could at least give a pathetic color to the aria of his moribund tenor. Wagner's high purpose was to make an indissoluble organic union between the poem and the music, and this purpose forbade all arbitrary or haphazard procedure in the construction of a *leit motif*. Music has a certain power of emotional expression; therefore Wagner's endeavor was to invent themes representative of characteristic traits or emotional tendencies of his personages. In some

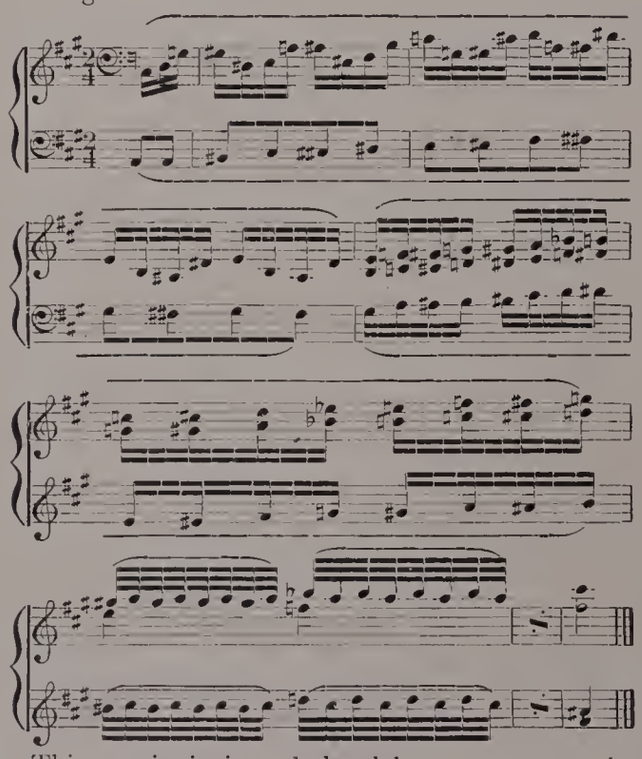


RICHARD WAGNER, IN 1877.

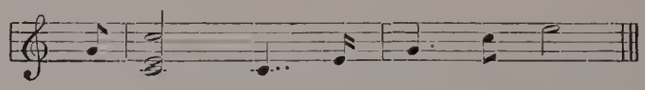
After a portrait by Herkomer, etched by himself.

cases when he required a musical representation of an inanimate object, he invented a theme which would suggest the object by suggesting emotions associated with it. Another class of themes is descriptive of externals, and belongs to what has been well called scenic music. The last class is the smallest, for, as a rule, Wagner's scenic music serves its purpose but once. When it is intended for only one hearing, it is simply descriptive music, freely composed. When intended for more than one hearing, it has a deeper significance. Let us make a closer examination of the master's processes in the construction of these leading motives, and that we may be logical, let us begin with the lowest order, the scenic.

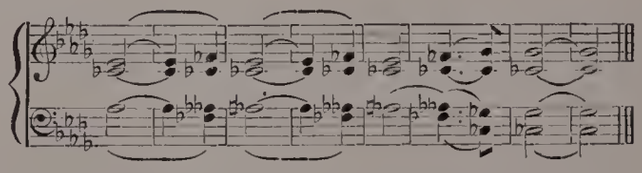
The central and the most picturesque character of "The Rheingold" is Loge, the god of fire. In this prologue of the tetralogy he appears as the evil counsellor of Wotan, and while his character is indicated in many striking ways, his entrance is heralded by a purely scenic bit of music known as the magic fire music.



This music is intended solely to represent the flickering, ascending fire. It reappears with most picturesque effect at the close of "Die Walküre," when Wotan, having put Brünnhilde to sleep upon her rock, summons the fire from the earth to keep her couch inaccessible to all save the yet unborn hero who shall know no fear.* Examples of the free descriptive or scenic music, composed without leading motives, may be found in "Tristan" (the sailors' music, and the shepherd's piping), in "Siegfried" (the familiar "Waldweben"), and in "Parsifal" (the dance of the flower maidens). Of the class of music a step higher in respect of significance, — that in which an inanimate object is represented by an appeal to the emotions associated with it, — the most brilliant example is the sword motive. The sword of Siegmund, which is to be welded anew by Siegfried and used by him in wresting the Rhine treasure from the grasp of the giant Fafner, is one of the most potent agents in the advancement of the action of the tetralogy. It is always indicated musically by this bold, martial theme, whose brilliant challenge rings with the pride of combat: —



It is a notable evidence of the depth of Wagner's artistic purpose that he first uses this motive in "Das Rheingold," before the sword has been fashioned, when only the idea of creating the race of Siegmund has dawned in Wotan's mind. Another motive of this kind is that which represents the tarn helm, the magic cap whose possessor can make himself invisible or change his appearance. The motive is so uncertain in its tonality — a quality obtained by the use of the empty fifth — that it adequately depicts the mysterious nature of the tarn helm.



But the most beautiful and significant development of this remarkable musical system is to be found in the construction of those motives which are designed to illustrate the emotions and dramatic principles of the plays. Of these there are some which have also a scenic aspect and at first will seem to the new hearer of Wagner's works to belong wholly to the external class. The most easily comprehended is that commonly described as the smithy motive. The Nibelungs were dwarfs, dwellers in the hollows of the earth, and workers in precious metals. They were a crushed, tyrannized race, and after one of their number, Alberich, had obtained power over the worldly possession of a

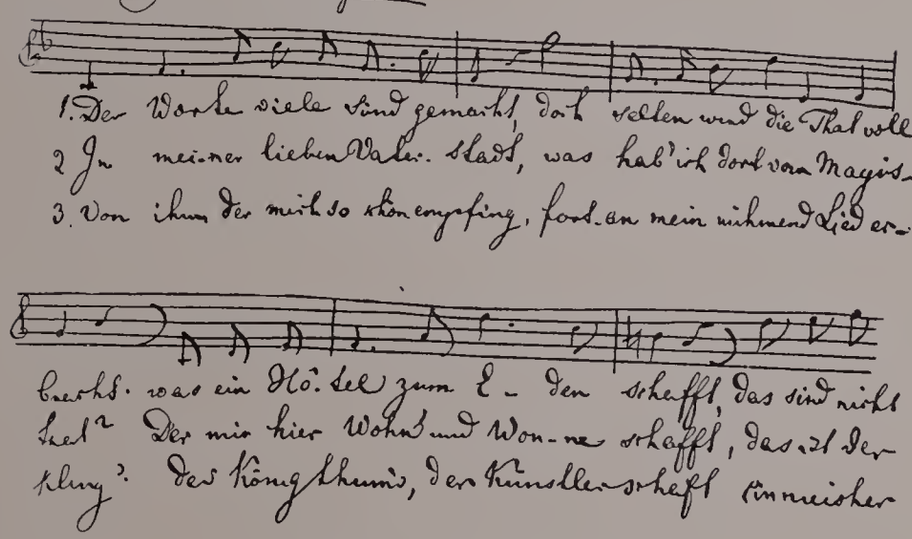
* See Kleinmichel piano score of "Die Walküre," p. 304.

Seinem freundlichen Wirth

Herrn

Louis Kraft.

Mit dankbarer Lebhaftigkeit.



Hôtel de Prusse Leipzig. 22 April 1871.

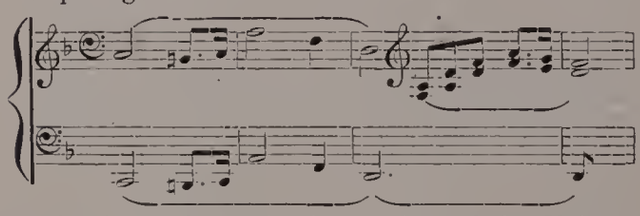
Richard Wagner

A HUMOROUS COMPOSITION ADDRESSED TO LOUIS KRAFT,

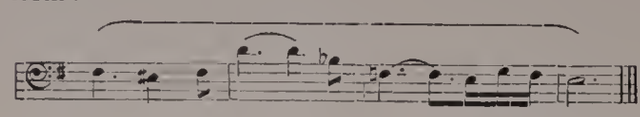
The host of Hotel de Prusse, in Leipsic.

ring of Rhine gold, they became the most abject of slaves. Two things appeal to us in the contemplation of this race: first, ceaseless labor at the smithy; second, the bitterness of spirit caused by the drudgery. Wagner invented for the theme representative of this race the smithy motive, founded on a rhythm imitative of the beating of hammers.

It seems at first as if this theme could picture for us only that beating. But in the second act Alberich's brother, Mime, who has been plotting to get the Rhine treasure for himself, is slain by Siegfried. Then Alberich, who is concealed in the forest and witnesses the scene, laughs aloud in bitter scorn of his fallen foe; and his laugh consists of that Nibelung theme sung fortissimo. Then we perceive that the theme fully embodies both of the characteristics of the dwarfs, of which the second is the product of the first. To rise a step higher, in the first act of "Die Walküre," when Siegmund and Sieglinde, the only living members of the race of Volsungs, are gazing into one another's eyes and learning to sympathize with one another's sorrows, the orchestra, always revealing to us the most secret feelings of the actors, plays this passage: —

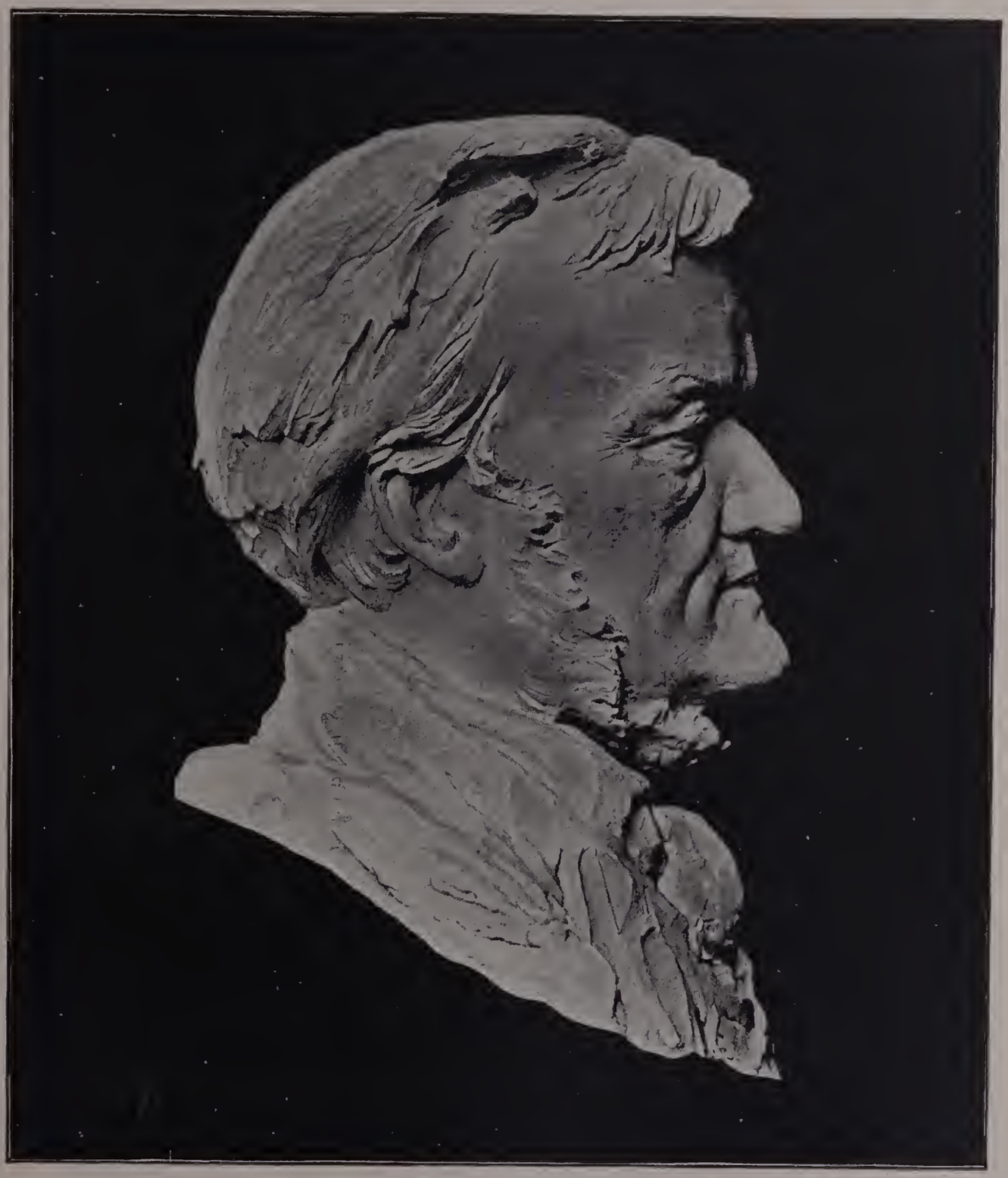


The bass phrase is the motive of the Volsung race, and its melancholy character is intended to remind us that this a race of tragic heroes whose heritage is woe. The treble phrase is the motive of sympathy. It is, therefore, written in thirds, the closest and most elementary of those harmonic agreements called consonances, and it is, in melody as well as harmony, expressive of sympathy. In the second act of the drama of "Siegfried," when the young hero lies under the tree in the forest and wonders what manner of being his mother was, the orchestra reminds us that he is a Volsung by intoning the motive in this form: —



And again when Siegfried in "Die Götterdämmerung" has sobbed forth his last words and lies dead among Gunther's appalled vassals, the basses of the orchestra once more wail out this sad motive, accentuated by muttered beats of the kettle drums. Thus we see that this motive is always heard when the two thoughts — Volsung race and its woe — are especially significant in the drama. We learn that it refers to these two things by the text with which it is associated, and we then find that it intensifies for us the feeling of that text.

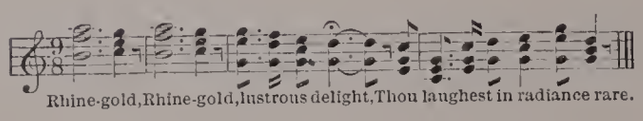
The association with the text is, of course, the key-note of Wagner's *leit motif* system. There can be no successful refutation of the assertion that a few of the leading themes of the Bayreuth music-dramas are arbitrary in their formation. There are themes which are intended to represent purely intellectual processes, and this is something that music cannot do. But we need never be at a loss as to Wagner's intent. No lecturer nor handbook is necessary as a guide through the music of these works when the hearer has once grasped the idea that every *leit motif* is associated with the words or the acts which explain its design, and this, too, almost invariably on its first appearance. All that the hearer needs to know is the text. It was not a part of Wagner's theory that his listeners should commit to memory a string of titles of motives, such as the "Love Renunciation Motive," the "Hero Idea," the "Love Thrills," the "Decree of Fate." Many of these titles have been invented by the handbook makers, who, in their eagerness to explain Wagner to the world, have done much to persuade the world that he is incomprehensible. The student of Wagner needs no translation of the music, except the text. Wagner did not believe, as many have asserted, that music was capable of definite expression as words are. On the contrary, in his prose works, he again and again declared that music was incapable of telling a story, that it demanded the assistance of text, and that the two must be joined in such close wedlock that they would operate upon the mind and emotions of the hearer as a single indivisible force. Therefore the student of these works needs only to make himself master of the poems, and then to note carefully the music that accompanies every sentiment or deed. In the Nibelung tetralogy, the music of "Rheingold" is the foundation of all that follows, and it must be known first. As each new motive appears in that



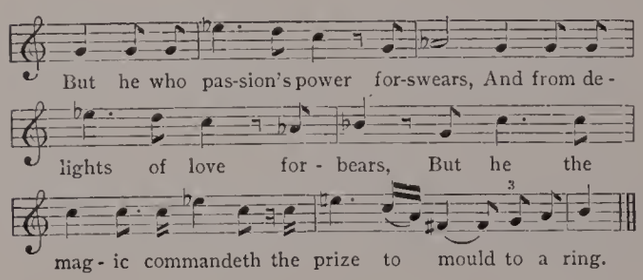
UNFINISHED BUST OF RICHARD WAGNER.

Last work of Lorenz Gedon, in possession of Friedrich Schön, of Worms.

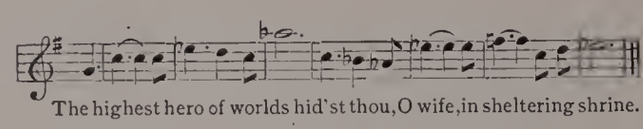
work, it is explained. Two or three illustrations will suffice. In the first scene, the three Rhine-maidens sing this: —



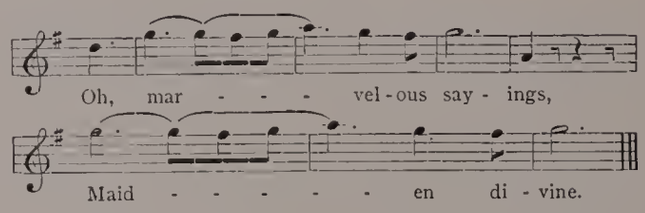
When Siegfried, having slain the dragon, comes out of the cave, that music is heard in the orchestra. Does any one need a handbook to tell him that it refers to the hero's being now the master of the Rhine gold? Again, after telling Alberich that he who can make a ring out of the Rhine gold will have unlimited power, one of the girls sings this: —



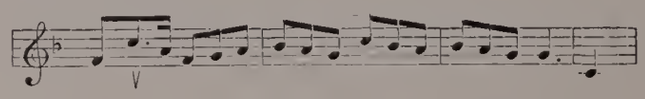
Here the text fully identifies the music as the motive of renunciation, and as such we recognize this melody when Wotan in the last scene of "Die Walküre" parts from his best beloved daughter, Brünnhilde. This first identification of a theme enables the composer to attain some of his finest effects, for he makes some motives have an air of prophecy. For instance, two motives are especially connected with Siegfried, and one of them refers to his being a great hero. This motive is first heard in the last scene of "Die Walküre" before Siegfried is born, and before Brünnhilde knows that he is to be her lover. Yet it is Brünnhilde who voices it in foretelling his birth to Sieglinde: —



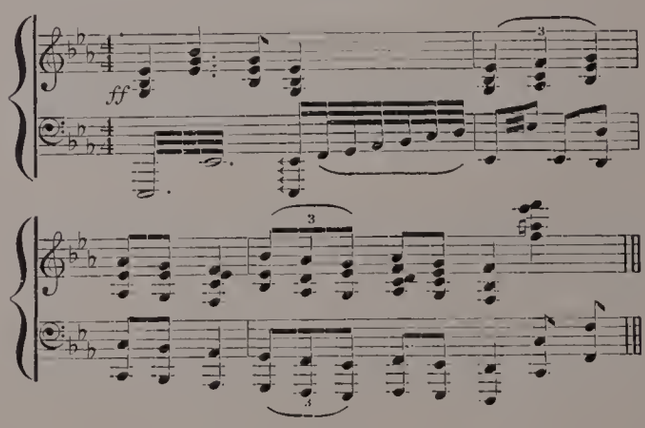
Thenceforward we know that melody to be the theme of Siegfried, the hero. Immediately following this is introduced a theme which appears again in the full voicing of the orchestra after Brünnhilde has restored the Rhine gold to its rightful owners and immolated herself on Siegfried's funeral pyre at the end of the last drama of the series. If we wonder at its meaning there, we refer to its first appearance in "Die Walküre," and find that Sieglinde utters it as a proclamation of the divine womanhood of Brünnhilde: —



Another example will show how a representative theme may be modified, according to the development of the person whom it represents, without losing its identity. The theme which has special reference to Siegfried's buoyancy of spirit, the producer of youthful enthusiasm, is intoned by the hero on his horn thus: —



In "Die Götterdämmerung," when Siegfried has become a fully developed man, this melody is modified so as to signify his mature heroism. It is then proclaimed by the orchestra thus: —



As the writer has had occasion to say elsewhere, "The alteration to which the music is subjected is one of rhythm. The *motif* changes from six-eight to common rhythm. The effect produced is one of those which are founded upon the nature of music. A six-eight rhythm is light and tripping; a four-beat rhythm is firm and solid." This alteration of the representative theme, then, "develops the character of the melody along the same lines as Siegfried's character has developed, — from lightness and ebulliency to firmness and solidity." These examples should be sufficient to give the reader a tolerable comprehension of the manner in which Wagner worked out his new operatic form. It seems necessary now only to lay special stress upon the suggestion already offered, that the listener at the performance of a Wagner music-drama does

not treat either himself or the composer fairly when he busies his mind wholly with the identification of the themes as they present themselves successively to his hearing. The proper effort is to get at the organic connection between action or thought and the music, to read each by the light of the other, and to see whether it is not possible to penetrate by means of the two into the spirit of the drama. If the hearer accomplishes this, he will have at least the right to say that he has approached the consideration of this art work of Wagner's in a spirit of fairness; and though he may not know the title of a single theme, he will have a far better understanding of their meaning than they who have committed to memory some one of the thematic handbooks.

This exposition of Wagner's theories will have failed to achieve its purpose if the reader does not now clearly perceive that its fundamental postulate is that the opera is a *drama* in which music is merely the chief vehicle of expression. This ruling idea led Wagner not only to abandon the old formulæ, but to do many things which would, perhaps, be inexpedient to attempt in absolute music. The great Bayreuth master has been severely censured, by those who cling to the belief that music should always be pretty, for having written many harsh progressions and for having indulged in remarkable boldness in his harmonies. These so-called sins of the master must find their justification in the fact that he was not aiming at purely musical beauty. The whole purpose of his work was "exact and lifelike embodiment of the poet's thought." When the emotion of an actor was harsh, the music had to be harsh. When the emotions were grand and beautiful, the music had to be of a similar character. It is for these reasons that we find the snarling anger of Alberich and Mime, the bitter hatred of Ortrud, the fury of Isolde, voiced in music which is not pretty, but which is truthful. But on the other hand, when Wagner has to express the sorrows of the Volsungs, the fierce and sudden passion of Siegmund and Sieglinde, the awful revulsion of feeling in the death of Siegfried, or the highest elevation of woman's love in the last moments of Isolde, he rises to a sublime height of melody, an overwhelming dignity of harmony, and an irresistible eloquence of instrumentation not equalled by any other composer. As Louis Ehlert, not a Wagnerite, has well said: "Wagner's music always impresses us with the idea that we are in the presence of genius. It may at times be ugly, obtrusive, and noisy; but it is never silly and insignificant." *

Much of the pungency of Wagner's music, which makes it disagreeable to timid ears, is due to his progressiveness in the matter of harmony. He has gone to the furthest limit in the use of passing notes, as primarily embodied in the polyphony of Bach. He has followed the rule thus formulated by Dr. Parry: —

"Suspensions are now taken in any form and position which can in the first place be possibly prepared even by passing notes, or in the second place be possibly resolved even by causing a fresh discord, so long as the ultimate resolution into concord is feasible in an intelligible manner." †

Many of Wagner's harmonic progressions belong to that class which instruct rather than obey the theorists. These progressions have all been found capable of justification by analysis, and will therefore remain as part of Wagner's contributions to the development of musical science and art. In considering these novelties, we must remember that genius is usually in advance of its day, and what sounded strange at first by reason of its novelty will in good time become part of the common diction of the art. In instrumentation, Wagner also made many innovations, and it is indisputable that he was the greatest master of the art of scoring who has ever lived. He showed a profounder insight into the individual capacity of every instrument than any composer except Berlioz, and in fecundity of combination he excelled even the gifted Frenchman. He enriched the body of tone of the modern orchestra by the employment of the tenor tuba, and emphasized the value of the neglected bass trumpet. His addition to the customary number of horn parts splendidly improved the mellow tone and solidity of the brass choir, and his use of the bass clarinet, not simply as a solo instrument, but as a re-enforcement of the organ-like bass of the wood-wind department, was a stroke of genius. He further developed the expressiveness of the wood-wind band by the novelty of his distribution of harmony among its members. Not only did he allot solos to them with unerring judgment, but

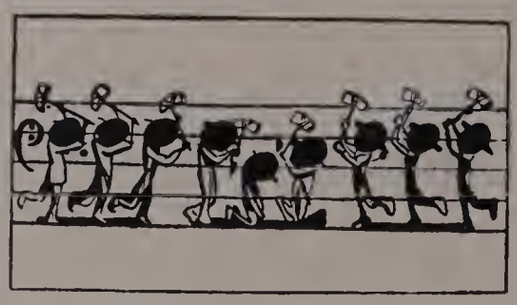
* "From the Tone World," by Louis Ehlert. Charles Tretbar, New York.

† Article "Harmony," in Grove's Dictionary of Music, by C. H. H. Parry.

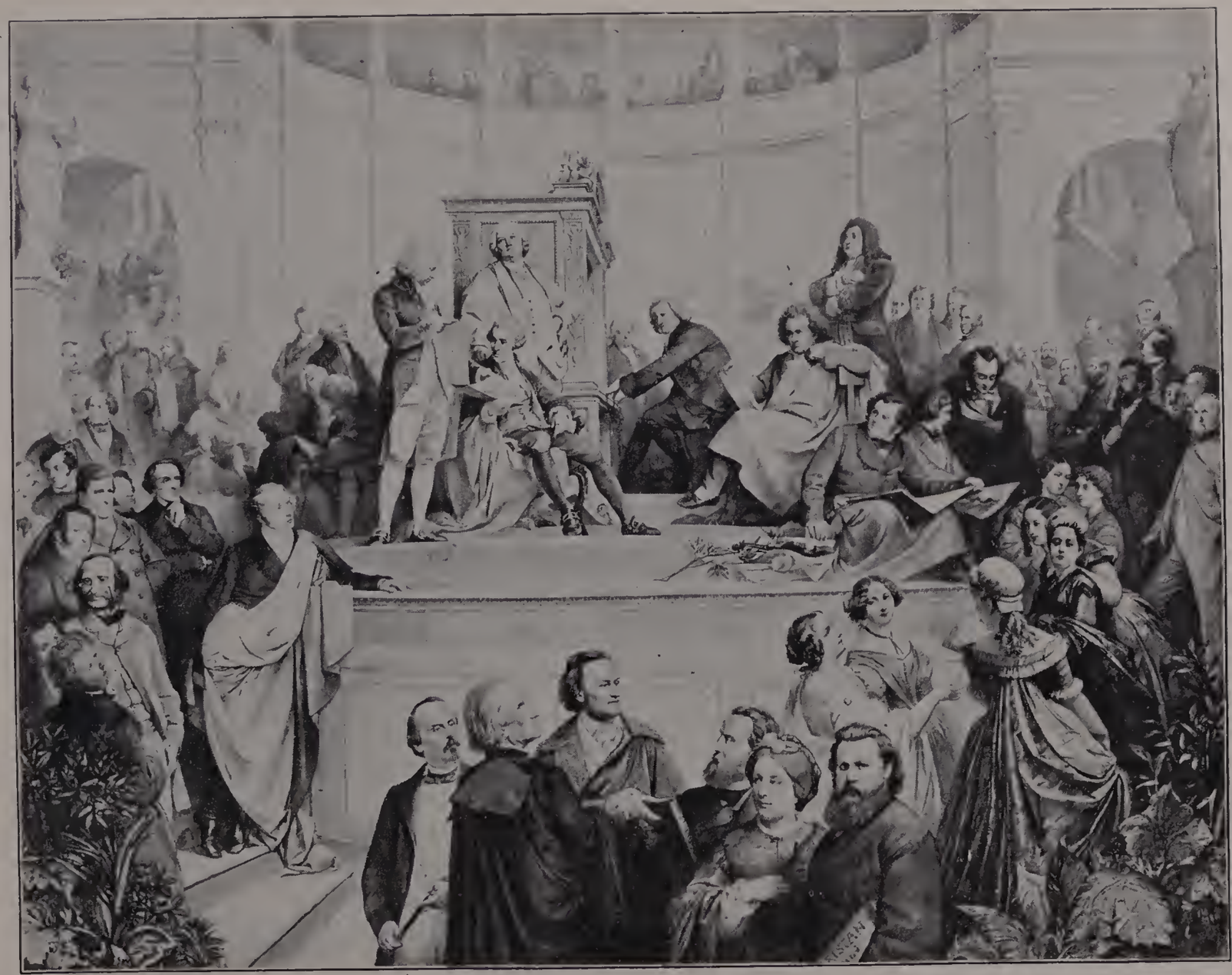
departing from the conventional style of the classic symphonists, who used their wood instruments in pairs playing in thirds and sixths, he wrote for these instruments in a marvellously effective dispersed harmony. In writing for the strings, Wagner divided them more frequently than his predecessors had done, often making six or eight real parts among the violins alone. Altogether his instrumentation is richer in its polyphony and more solid in its body of tone than that of any other composer. He has been accused of being noisy, but power of sound is not necessarily noise. There is more noise in some of Verdi's shrieking piccolo passages, accentuated with bass-drum thumps, than in the loudest passage that Wagner ever wrote.

Taking him by and large, as the sailors say, Wagner is the most striking figure in the history of music. Whether the future will or will not accord to him the position granted by the musical world of the present — that of the greatest genius (though not the profoundest musician) the art has produced — he will remain fixed upon the records as the most commanding intellect that ever sought to express its thought and accomplish its purposes though the medium of music. His influence upon his contemporaries has been larger than that of any other master since the science of modern music began. One has only to study the latest operas of that real genius, Verdi, to perceive how one of the most gifted musical minds of our time was forced to yield to the convincing truth of Wagner's ideas. As for those of less original force than Verdi, they have one and all — even Mascagni, who is as purely Italian as Wagner was purely Teutonic — been swayed by his irresistible influence. Even the symphonic writers have been guided by him, and no man can ever again write an orchestral score as if Wagner had not lived. The futile controversy about his theories and his style will probably be kept alive for some years by those who persistently refuse to remodel their inflexible conceptions of what ought to be after the splendid pattern of what is. But Wagner's theories will live, for he was the fulfillment of the prophetic words of Herder on Gluck: "The progress of the century led us to a man, who, despising the frippery of wordless tones, perceived the necessity of an intimate connection of human feeling and of the myth itself with his tones. From that imperial height on which the ordinary musician boasts that poetry serves his art he stepped down and made his tones only serve the words of feeling, the action itself. He has emulators, and perhaps some one will soon outstrip him in zeal, overthrowing the whole shop of slashed and mangled opera-jingle, and erecting an Odeon, a consistently lyric edifice, in which poetry, music, action, and decoration unite in one."

W. J. Henderson.



THE ANIMATED FORGE MOVEMENT.



PANTHEON OF GERMAN MUSICIANS
(1740-1867)

Reproduction of a painting by W. Lindenschmit.

Music in Germany

MUSIC IN GERMANY

GERMANY, the foremost of musical nations, owes her present supremacy not only to the genius of her great masters, from Bach to Wagner, but also in a large degree to the native impulse of her people, who for centuries have been distinguished for their earnest love of music.

In the Middle Ages the Germans possessed in their folk-songs (Volkslieder), Minnesongs and church chorals a rich fund of music, inexpressibly dear to the people. These precious heirlooms have been cherished and preserved, and their peculiar earnestness, purity of style, and depth of sentiment have rendered them sources of lofty inspirations to the great masters who have achieved for Germany her world-wide fame in music. It is unfortunate that our knowledge of German popular music in the Middle Ages is not as full and trustworthy as that concerning the beginnings of contrapuntal art in the Netherlands,* and the development of Catholic Church music. We have the best inferential evidence that the sense of melody and rhythm existed in definite form among the people earlier than in church music. This evidence comes to us from an observation of the devices to which the monks of St. Gallen resorted, in order to popularize the Gregorian song in Germany. For, whereas the plain chant of Gregory seems never to have been musically enjoyable to the Germans, certain *sequentiæ* introduced by these monks, notably by Notker, surnamed the Stammerer († 912), became universally popular among the people. These "sequences" should not be confounded with the so-called sequences defined in our modern treatises on harmony. A sequentia was a hymn, with words in rhymed Latin set to fitting music. Such sequentiæ were sung by trained choirs at certain moments in the service, and the congregation joined in the phrases like "Kyrie" and "Alleluia" which followed. "Veni Sancte Spiritus," "Stabat Mater," and "Dies Iræ" are sequences of this sort. These sequences are really concessions to the popular taste of the time. The mass of the people loved melody and rhythm, characteristics which were ultimately recognized as necessary to church music.

The folk-songs of Germany are quite unlike the Minnelieder (love-songs). This is evident both in the words and melodies. The folk-song is more naïve, tender and rhythmical than the heavy and solemn Minnelied. In most cases the latter resembles the choral in having slow and equal notes. Comparatively few of the old folk-songs have come down to us unchanged, and of still fewer do we know the date of composition. Probably we owe many of them to travelling minstrels, who went about from place to place.

During the sway of the Troubadours, the love of poetry and song spread over Europe, and Germany was directly influenced by them. The Minnesingers were a similar class of knightly lyrists. Their favorite meeting-place was the Wartburg, near Eisenach, at the Court of Hermann, Landgrave of Thuringia. Among the most celebrated of these poet-singers were Wolfram von Eschenbach, Walther von der Vogelweide, Heinrich Schreiber and Heinrich von Zwetschin. The influence of the Minnesingers was greatest in the thirteenth century, and rapidly died out in the following. They were succeeded by the Mastersingers who were of the burgher class, and included in their ranks schoolmasters, clerks and mechanics. The foremost Mastersinger was Hans Sachs, the famous poet-cobbler, who lived in Nuremberg in the sixteenth century. The music of the Mastersingers was in general heavy and expressionless, very much like church psalmody.

* See articles on "Music in Italy," and on the Netherland masters.

Wagner has immortalized both classes of mediæval singers in his "Tannhäuser" and "Mastersingers," but the true source of his inspiration was not their music, but the poetic and dramatic characteristics of the picturesque life of those days.

The folk-songs were more rhythmical and melodious than either the Minnesongs or Mastersongs. It is certain that as an element of influence in the practice and development of music in the latter part of the Middle Ages and at the time of the Reformation, popular music in Germany had risen to an eminence hardly second to the Gregorian song.

Some of the music of the Minnesingers was a direct outgrowth from the folk-songs. Their poems were composed principally to interest those who lived at court, but the music, so far as it had melodic character, was imitated and developed from the melodies of the people. A rude and simple instrumental accompaniment was characteristic of these productions. The element of declamation, too, must have been very important, for even up to the thirteenth century the "singing" and the "saying" of poetry were identical in meaning.

LUDWIG SENFL.

The folk-songs had great influence, as we have seen, on the melodic invention of composers of the Reformation. Other influences were potent, however, in determining the various forms of composition. The development of counterpoint in the Netherlands, and the higher *a capella* church style in Italy, were important for Germany. Attempts were made to treat secular melodies in the elaborate style of the Netherlanders, with the melody in the tenor, accompanied by several contrapuntal parts.

Heinrich Isaak, who was a member of the choir of the Emperor Maximilian from 1493 to 1519, enjoyed Italian training, and wrote sacred and secular music in the prevailing Flemish style. He won for himself the title of the "German Orpheus." His contemporary, Heinrich Finck, was likewise famous and beloved. Also Stephan Mahu, a singer in the choir of Ferdinand I., was of the same school, and wrote motets and "lamentations" in a simple but sublime style. The earliest Protestant music was in the style of these masters, and the choral with contrapuntal accompaniment was suggested by their treatment of sacred chants and secular melodies. Under the influence of the Reformation, sacred music was cultivated with renewed fervor.

Martin Luther, the head and front of the great movement, took a profound interest in music, which he exemplified by his noble "Ein' feste Burg," and other melodies and hymns. Associated with him were the musicians Johann Walther and Louis Senfl. Their labors did not extend beyond the middle of the sixteenth century, and may be said to mark the first period of Protestant Church music. Walther was court musician at Torgau when called by Luther to Wittenberg to collaborate with the singer, Conrad Rupff, concerning the arrangement of the German mass. Walther's choral book was the first one published. It appeared at Wittenberg in 1524, under the supervision of Luther, who wrote a preface to the work.

The most able musical character of the period was Ludwig Senfl. He was born and educated in Switzerland, and was a pupil of Heinrich Isaak. He became a member of the choir of Emperor Maximilian, and in 1530 was chosen director of church music at the Bavarian court in Munich, a position afterward held by Orlando Lasso.

Senfl was not only a composer of motets and other church music, but also, according to the custom of his day, set to music many ancient odes,

particularly those of Horace. A collection of these odes was published in 1534 at Nuremberg. Senfl did not compose original chorals, but in his contrapuntal treatment of them displayed a higher degree of skill and taste than his contemporaries, and he was clearly the forerunner of masters like Eccard and Michael Prætorius. A pure, religious spirit animates his works, and the chaste style of his themes and counterpoint renders his music interesting. Among other masters of this period who were influenced by the Flemish school may be mentioned Heinrich Finck, Rahw, Resinarius, Agricola, Duces, Dietrich and Stolzer. Finck is especially noted for his motet-like arrangements of chorals; and Rahw published in 1544 a collection of chorals to which the above-named composers and others contributed.

As has been said, this activity in Protestant music was not without parallel in Catholic music. Indeed, the works of these same composers were sung in the Catholic cathedrals of their native land. Heinrich Isaak, who has already been mentioned, was the only noteworthy composer of this time who devoted himself exclusively to Catholic Church music. His work, in common with that of a multitude of lesser masters, was surpassed infinitely by the achievements of Orlando Lasso. This great musician, although a Belgian by birth, spent much of his life in Germany, and from his prominent position at Munich wielded a powerful influence on the musical life of his age.

The second period in the development of Protestant Church music may be said to have begun about the middle of the sixteenth century, when it became the fixed custom to place the melody in the highest part of the harmony. When given to the tenor, the melody could never assert its rights, for it was often lost in the polyphonic complexity of the other voices. Its transference to the soprano — a reform suggested by the *stile familiare* of Josquin de Près and by the Italian *frottole* and *villanelle* — had been determined by the Calvinist psalm collections of 1542 and later. This new style of composition was assiduously cultivated during the latter half of the century, and its ablest representatives were Hassler, Eccard and Michael Prætorius.

Hans Leo Hassler was born at Nuremberg in 1564, and died in 1612. He was educated in music by Andreas Gabrieli at Venice. He was one of the first organists of his time, and a clever contrapunist and composer. Although a disciple of the Venetian school, his compositions have a gen-

HANS LEO HASSLER.

uine German simplicity and strength; but the most justly celebrated German composer of the century was Johannes Eccard, who was born at Mülhausen in 1553. It was conjectured that he was a pupil of Lasso. Eccard's music is simple compared with that of his contemporaries of the Venetian and Roman schools. He was content to use his gifts in a less pretentious way, but nevertheless his Festival Songs deserve a place among the best church music. They are a perfect embodiment of religious devotion, and show a complete mastery of the peculiar form which he adopted in his music. In his works the melody appears in the soprano, but is not sufficiently individualized to be separated from the harmony. The parts are generally five in number, they move freely, and are well adapted to the voices of the singers. Eccard was likewise the composer of sacred songs, which are noble in comparison with similar music of his day; but his attention was devoted chiefly to church music. Two of his pupils became celebrated musicians, Johann Stobäus and Heinrich Albert. The latter had an important influence on the early development of the German Lied.

One of the most prominent masters of the early part of the seventeenth century was Michael

TITLE-PAGE OF "SYNTAGMA MUSICUM."

(See page 573.)

Prætorius (1571–1621). He witnessed the great change which was then taking place in music, but contributed nothing to it himself. He endeavored, however, to educate his countrymen to appreciate the new style of secular music which, in Italy, was then making rapid headway in the operas of Peri, Caccini and others. For a number of years he was organist and director of music at Brunswick, where he died. In his great admiration and study of the new Italian masters, he did not, like his eminent successor, Heinrich Schütz, lose his nationality. The number of works he composed, collected, and elaborated is two thousand.

His most important contribution to music, however, is his "Syntagma Musicum," a theoretical work of great value to students of musical history. Concerning instruments and the theory of music, it is a rich source of knowledge.

During the seventeenth century the opera was invented and ardently cultivated in Italy. With the adoption of the new lyric style of recitative and aria, much greater scope was possible for artistic instrumental music than ever before. The violas and other bowed instruments were brought into prominence, and in the course of the seventeenth century formed the basis of the orchestra. Yet, during the latter half of the sixteenth century considerable use was made of instrumental accompaniment in church music. In the choir, directed by Orlando Lasso, in Munich, from 1569 till 1595 there were twelve bass singers, fifteen tenors, thirteen altos, twenty sopranos, and thirty instrumentalists. The Dresden band had ninety-three wind and percussion instruments, and only thirteen stringed instruments. The curious character of some of these combinations is indicated in the clearest possible way on the title-page of Prætorius' "Syntagma Musicum." Here we see three separate choruses, each accompanied by a separate organ. In the first of these (at the left of the illustration) the voices are supported by stringed instruments, in the second (at the right), by reed instruments, and in the third, by trombones and bassoon.

Hand in hand with the development of orchestral accompaniment, the seventeenth century witnessed a wonderful development of organ and clavier playing. In this also Italy took the lead. The first great artists in organ playing were Italians; the most prominent of whom were Claudio Merulo and Giovanni Gabrieli, appointed organists at St. Mark's in Venice in 1551 and 1557. A noted disciple of this Venetian organ school was the Netherlander, Jan Pieters Sweelinck, who studied under Zarlino and Cyprian de Rore. Later he was the teacher of various German organists, among whom was Samuel Scheidt (1587–1654). The "father of true organ playing," Girolamo Frescobaldi (1587–1640), organist of St. Peter's in Rome, wielded even greater influence on Germany through his famous pupils, Caspar Kerl and Jacob Froberger. Various forms of composition, whose names suggest their Italian origin, became common in Germany at this time; such as the capriccio, the canzona, the toccata and the ricercata. In all these forms fugal imitation is predominant, and the modern fugue begins to take determined shape. Pachelbel (1653–1706), a pupil of Kerl, was the first to combine the various advantages of both the German and Italian schools, and his works also mark the establishment of the modern tonal system. He made important advances in fugal art. We of to-day recognize the wonderful artistic consistency of Bach's master-works in the fugue form. We note that they are composed of various sections which include separate developments of a principal theme, and that these sections are connected by episodical passages of a character similar to that of the rest of the composition. But we are apt to lose sight of the fact that this perfection of form was of very gradual growth. Pachelbel was the first to feel the necessity of attaining such artistic unity by careful attention to these details of construction. His successful endeavors to individualize and to group his ideas give a hitherto unknown clearness of form to his organ fantasias and toccatas. In his fantasias especially he employs rich figurations, but always with the evident purpose of making such ornamentation naturally grow out of the thematic material of the work, and all is carefully designed with reference to the nature of the instrument. His contemporary, Johann Adam Reinken, who died in 1732, at the age of ninety-nine, was, as composer and player, a veritable virtuoso. Sebastian Bach made two journeys to Hamburg for the purpose of hearing this master play. But, among all the predecessors of Bach in this branch, the most prominent was Dietrich Buxtehude, organist at Lübeck from 1669 to 1707. In all respects he elevated the art

of organ composition and organ playing. The structure of his themes shows the greatest appreciation of the peculiar character of the instrument. Two years before Buxtehude's death Bach became his pupil, and the influence of Buxtehude* is seen in the earlier organ compositions of Bach.

Clavier, or clavichord, composition was of later growth. At first, indeed, the same principles were applied to both instruments. The earlier English and Italian clavier masters used the various forms of organ composition with little regard for the different construction of the instruments. But as time went on the less ponderous of the two instruments became the exponent of the gayer moods, as represented by various forms of the dance. Under French masters, especially, the clavier began to have a style of its own. The clavier suite, or *partita*, was the favorite form, and consisted of a succession of dance movements. The name sonata, now of such definite meaning in connection with chamber music, was at first represented by short Venetian organ pieces. Subsequently, in the seventeenth century, the sonata was a composition for one or more violins with clavier. This originated in Italy under Corelli and others, and was imitated in England by Purcell, and in Germany by Biber and others. The first application of the name sonata to a solo for clavier was made by Johann Kuhnau, Bach's predecessor as cantor of the St. Thomas School at Leipzig. His "Fresh Clavier Fruits; or, Seven Sonatas of good Invention and adapted to the Clavier," shows by its title that this branch of composition was receiving some attention at a time which has been wholly eclipsed by the splendor of the succeeding period.

From this rapid sketch of the progress of organ and clavier music during this period, which produced but few works that have survived, we see how steady was the development of the art which became grand and ultimate in the works of Sebastian Bach, and how intimate was this master's connection with the musical activity of his time. A similar review of the course of the opera and the oratorio will enable us to trace the growth of certain other art forms which took definite shape before the dawn of Germany's musical greatness.

We have already spoken of the important influence exerted by the folk-song on the German church music of the sixteenth century. Hassler was the first to attain a blending of the folk-song style with that of older counterpoint. He was aided in his striving by a study of the Italian madrigals and villanelle. His dance-songs are especially rich in melodic feeling, and show that in the art of melodic phrasing he followed closely in the footsteps of the Italians. With the development of the instrumental accompaniment early in the seventeenth century there came certain changes of style. The ever-increasing tendency of the time to allow the melody to stand forth more prominently began to modify the nature of the harmonic setting. The songs of Jeep (1582–1650), and of his rival, Valentin Hausmann, show degeneracy, while the songs of Adam Krieger (1634–66) and Johann Krieger (1652–1736) are noble examples of the new style. The melodies of Johann Krieger are particularly charming, and show strong rhythmical character and real artistic power. He employs simple harmonies, yet shows more freedom and naturalness in modulation than any of his predecessors.

We perceive in the music of these German masters the universal sway which Italian opera already began to exercise. The opera — as the special article on Italian music fully describes — had its beginning in Italy just at the dawn of the seventeenth century. "Mysteries" and "liturgical dramas" — both of them crude stage representations of episodes in biblical history — had been common in Germany long before this time; and the church musicians — Isaak, Senfl, Walther, Lasso and others — had worked to some extent in this field. But it was not until the great Monteverde (1568–1643) had embodied in his operatic works the results obtained by the Bardi society of connoisseurs, and not until Carissimi had done similar service for the oratorio, that the new principles began to take root and develop in Germany. Johann Kapsberger, a composer, who resided at Rome from 1610 to 1630, was the first German to adopt, to a considerable extent, the new ideas concerning vocal composition. But there soon arose in Germany a number of composers who cultivated the new style, especially the oratorio, without losing their German characteristics. Johann Gottlieb Staden (1581–1636), for instance, was a Nuremberg composer of operettas. He had for his motto in art, "Italians know not all, for Germans, too,

* A complete edition of Buxtehude's works has recently been published in Leipzig.

have thoughts." The works of Staden show that the Germans from the outset had a tendency to characterize the personages of the drama by the accompanying music. Unfortunately the music of the first serious opera, "Dafne," by Heinrich Schütz, the words of which were translated from the text of Rinuccini, has been lost. Although a considerable amount of creative energy was bestowed on "Singspiele" and operas, especially by amateurs, it was not until theatres were established in Germany that the opera enjoyed a cultivation equal to that of the oratorio and church music.

The experiment of a permanent theatre was first made at Hamburg in 1678. The determined zeal of Gerhard Schott, an influential jurist of that city, made the attempt successful, and as long as he lived the opera did not lack encouragement. This period embraces over sixty years. The first performance at this theatre was a musical play by Johann Theile (1646–1724), who had been under the instruction of Schütz in Weissenfels and a former choir-master in Gottorp. This sacred, allegorical work was succeeded by a number of similar pieces by the same composer. Other successful masters of the same period were Franck, Strungk, the celebrated violinist; also Förtsche, Conradi and Kusser. The last-mentioned composer was appointed conductor in 1693, and was a worthy forerunner of Keiser.

Reinhard Keiser was twenty-one years old when, in 1694, he was appointed director of the Hamburg opera. He was a man of undoubted genius. His productivity as a composer was immense. His works number about one hundred and twenty operas, many of which contain, in addition to choruses, recitatives, etc., no less than forty airs. In all his serious operas there was no spoken dialogue. His works were very popular throughout Germany. His activity was not confined to the stage, for he composed church music, passion music and cantatas. He had a rare and seemingly inexhaustible gift of melody, and his recitatives

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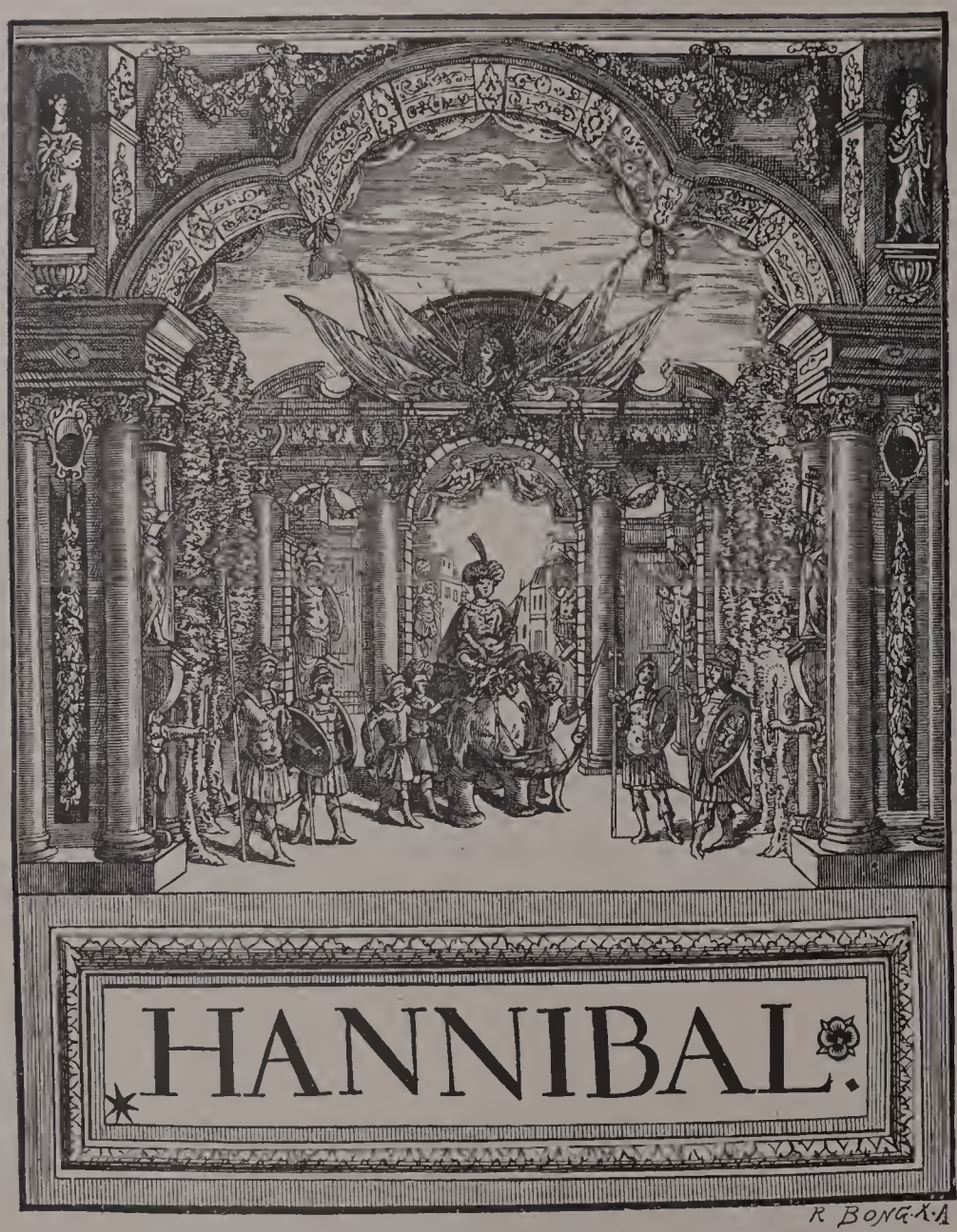
are masterly, but his music lacks the breadth and massive strength of his successor, Handel. "All that Keiser wrote," says Mattheson, "was uncommonly easy to sing, and was so easily caught by the ear that one enjoys it without feeling any respect or intense admiration for it." Keiser lacked earnestness, and did not exert an enduring influence for good on the Hamburg opera. He was willing to lend his art to the most trivial and nonsensical farce, in order to afford amusement to the rough and common people. Mattheson compares him with his more earnest contemporary, Rosenmüller, whose sonatas were "like the fresh blue salmon of the Elbe," while Keiser's light music was "like the smoked

golden herrings of the North Sea, which tickle the palate, but awake a thirst for drink." In place of the sacred spectacles and plays which at the outset had formed the subject of the drama on the Hamburg stage, in the course of time the gods and heroes of mythology, and vulgar farces, began to divide the attention of the public. The stage spectacle grew more and more sensational. Fireworks, devils, serpents, dragons, battle scenes and all kinds of noises and sights were introduced. Not content with mere humanity on the stage, various animals became personages in the drama, and mingled their outcries with the music of the orchestra. Then again, in some operas, no less than four different languages were spoken and sung indiscriminately; yet in spite of all these absurdities, the Hamburg opera remained worthy of the services of a Handel or a Mattheson.



FIRST SCENE IN KEISER'S OPERA OF "HANNIBAL."

John Mattheson was a Hamburger by birth, and began his musical career as a singer at the opera. He made his last appearance in that capacity in Handel's "Nero" in 1705. Mattheson was a man of remarkable versatility of talent. He was a very prolific composer, but did not possess great originality nor depth of conception. He was a good actor, singer, and a finished performer on the harpsichord. As a literary musician he still holds an eminent place. He used his facile pen in the composition of an opera, or passion, or in the preparation of a musical essay; also in the translation of some such pamphlet as that on "The Properties and Virtues of Noble Tobacco." His music, which once found so many enthusiastic admirers, is no longer performed, but his writings are still of value to students of musical literature. His most famous books are "The Complete Art of Conducting," "The Newly Opened Orchestra," and the "Triumphal Arch." The last is especially valuable as a source of information concerning the lives of musical artists. These works have a place in every complete musical library.

A more gifted musician was Georg Philipp Telemann, who was born four years earlier than Handel and Bach. Telemann was the last famous composer for the Hamburg theatre. His works are more distinctly German than the majority of those of the period, which was thoroughly under the influence of Italy in all matters pertaining to opera.

Telemann's name marks the decline of the Hamburg stage. The time was not yet ripe for a distinctively national style of opera. It was destined for Gluck and Mozart, half a century later, to reform and develop German opera.

It has already been said that the oratorio enjoyed at first a steadier and more constant development in Germany than the opera. Heinrich Schütz, whom we have mentioned as the author of the first opera given in Germany, was also the first prominent oratorio composer. He was born in 1585. By frequent visits to Venice, where he studied with Gabrieli, he kept himself in touch with the musical life of Italy. Although Dresden was the scene of his principal labors, the last twenty-five years of his life were spent in Weissenfels, where he died in 1672. His larger works are "The Passion" according to the four Evangelists, the "Story of the Resurrection," and the "Seven Last Words." In the second of these works, produced in Dresden in 1623, the form of the modern oratorio is clearly defined. The customary "Introitus" is for six-part chorus, and the words of the Evangelist are intoned. The more significant passages of the text are selected for characteristic music. The *dramatis personæ* — the Saviour, the Angel, Mary Magdelene, and some of the disciples — are given prominence and individuality in various *cantilene* movements, sometimes for one or two voices. This distinguishes the new form of oratorio from the older, in which everything was performed by choral masses. In Schütz's sacred symphonies and concertos he attained far greater finish and variety in the solo numbers, and greater mastery in general. By his attempts to tell the story in dramatic form, without the aid of scenery or action, Schütz became the real founder of the modern German oratorio. We cannot suppose, however, that Handel was acquainted with the music of Schütz, for before the end of the seventeenth century his works were generally forgotten; but his greater freedom of treatment, and dramatic interest, established ideals in Germany which prevented the oratorio from yielding in that country to the degenerating theatrical influence which had such baneful effect on all forms of sacred music in Italy at this period.

Contemporary with Schütz was J. H. Schein, who was noted for his sacred concertos. Johannes Rosenmüller, who died in 1680, effected a more regular construction of the concerto. His works in this form consist of a series of separate movements, which show unity of character by the repeated presence of some principal thought. Thus the form of the cantata was established, in which Bach afterwards displayed such wonderful activity. The immediate predecessors of Bach were Johann Rudolph Ahle (1625–73), and his son Georg Ahle (1650–1706). In the oratorios of the latter the form of the aria is clearly defined.

The account that has been given of the development of Protestant Church music, and organ and clavier music, previous to Handel and Bach, may serve to show the foundations on which their monumental works were built. It was Handel's mission to reconcile the church and secular styles in his great oratorios. His long career as a dramatic composer served as an admirable school for his talents; and when in middle life he abandoned the field of Italian opera for the oratorio, he was so well equipped that his triumphs were but as the natural result of his former discipline. His forty operas shared the fate of all operas of that time; not one holds a place on the modern stage. The operas of Handel are not musical dramas in the sense of the present day. They consist chiefly of a string of airs, with little or no dramatic action. His stage heroes are generally trivial and insipid. It was destined for Gluck and Mozart to reform the traditional Italian opera. Handel was content to avail himself of the conditions of the opera as they then existed. His opera airs are the best of his time; they are lyric, but not dramatic.

The dramatic talent of Handel did not find expression in his operas but in his oratorios. The great heroes of Jewish history, like Samson, Saul and Judas Maccabæus, are represented in a combined narrative and dramatic form. Many of his oratorio solos are more dramatic than his opera airs.

In the oratorio of "Samson," for instance, the characters of Samson, Delila, Minoah and Micah naturally suggest the dramatic scene. But it is especially in the conflicting ideas and emotions of the people — the chorus of Israelites, in opposition to the chorus of Philistines, the heathen priests of Dagon, and the chorus of Virgins of Delila — that the dramatic conflict is sharply defined with sublime choral effects. His choruses are elemental in their irresistible and overwhelming power when sung by large masses of voices. In this respect his choruses are unique and have never been equalled.

While Handel's oratorios in general hold the middle ground between the secular and church style of his time, Bach's great choral works belong more distinctly to the older church style of Schütz and others.

As Palestrina marks the culmination of the unaccompanied (*a capella*) church music of the fifteenth and sixteenth centuries, so Bach is the highest representative of Protestant Church music. Yet he is more than this, for in his sacred cantatas and passions he reveals a nature more profoundly religious than even Handel or Palestrina. His Passion-music to St. Matthew has no rival in its special form. It is the sublimest conception in music of the trials and death of Jesus. Among similar works before and during Bach's time, his passions are the only ones that have lived. The oratorio has replaced the passion; but the older form as perfected by Bach possesses a certain reality and intensity of religious fervor that not even the grandest oratorios of Handel can match, except possibly the "Messiah." Notwithstanding the sublimity, variety and vocal effectiveness of the latter work, the St. Matthew Passion surpasses it in lyric pathos and dramatic fire. Handel's long experience with the public, his Italian vocal training, the example of Purcell and other masters of the English anthem, were important factors in his artistic development, and enabled him to carry the art of solo and chorus composition to the highest perfection. On the other hand, Bach's difficult choral style suggests the organ, and his airs, though full of religious pathos, are often stiff and archaic in style.

Great as Bach is in his vocal works, he is still greater in his instrumental music. Through him, for the first time in history, instrumental music reaches a point of influence where it predominates. He is justly considered as the true progenitor of modern instrumental music, and largely to his influence we owe the subsequent wonderful development of this youngest branch of art. Handel, on the other hand, had little influence on instrumental music. His counterpoint is more vocal than instrumental; he makes a more limited use of dissonances and modulation. Bach stood far in advance of his time in these respects, and anticipated many of the effects of the present day. His remarkable use of chromatic and enharmonic modulation is exhibited in all his principal works, especially in such movements as the great organ Fantasia in G minor. (Volume II., Peters' Edition.)

As a master of the fugue, nay, of all polyphonic writing, Bach stands pre-eminent, a model for all time. We are overcome by the inexhaustible wealth of his ideas, that seem as boundless as the forces of nature, and we constantly feel the emotional depth and romantic sentiment of this wonderful artist.

He not only perfected the stricter forms of counterpoint, but the older, lighter forms found their ideal in his charming clavier suites, violin sonatas, etc. His "Well-Tempered Clavichord" is a unique work, one of the corner-stones of modern music.

Above all, his organ works are the very central point and acme of his achievement. The great Prelude and Fugue in A minor, the Fantasia and Fugue in G minor, the Toccata in F, the Passacaglia, and other organ compositions are to be classed with Beethoven's symphonies as among the greatest works of art.

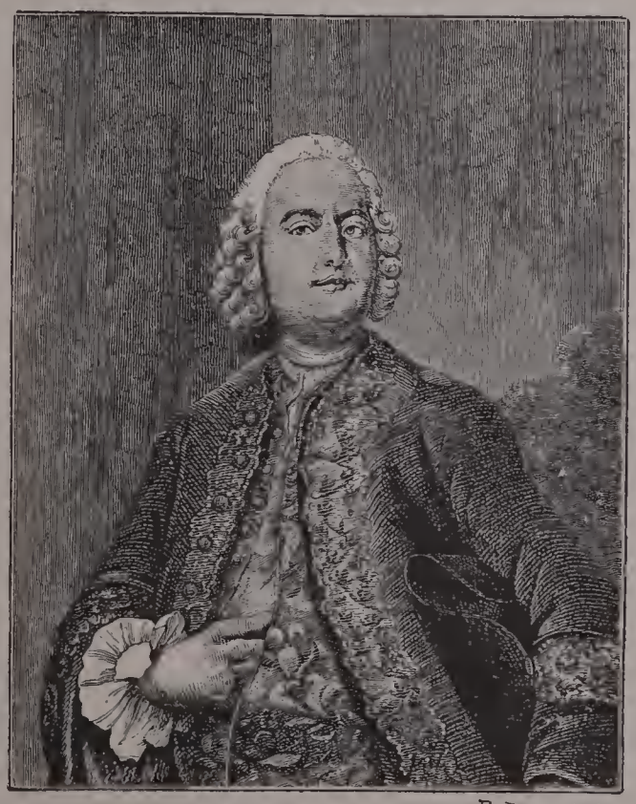
Notwithstanding the attempt to establish German opera at Hamburg, Italian opera held full sway in Germany until the influence of Gluck and Mozart was felt.

At the time when the great achievements of Sebastian Bach were almost entirely unrecognized and unappreciated by his countrymen, his contemporaries, Hasse and Graun, were lauded to the skies, and the operas of the Neapolitan school, with their singer-triumphs, held all Europe in subjection.

The Italians Steffani, Cimarosa, and Jomelli lived in Germany, and their works were often given in the principal opera houses. It was then only natural that Germans should seek public favor by adopting the prevailing musical style. Chief among the writers in the Italian style were Johann Adolf Hasse (1699–1783), Karl Heinrich Graun, and Johann Gottlieb Naumann. The number of Hasse's compositions is extremely great. They include operas, oratorios, masses, cantatas, and instrumental movements of every kind. The florid style of Italian vocal composition predominated in his music. The harmonic structure is of the simplest nature, and his instrumentation is without individuality. He had better taste than most Italians of his time, and showed greater dramatic instinct. On the whole it may be said that he represents the highest attainment of the Italian opera of the school of Scarlatti. The music of Graun, who was born in 1701, is not so purely Italian in style, and certain

of his sacred works, notably his passion-music, entitled "Tod Jesu" (Death of Jesus), are known at the present time. His recitatives, like those of Hasse, are dry and insignificant. On the contrary, his arias are more pleasing, and show the influence of Keiser. The songs of Graun deserve mention. The compositions of Naumann (1741–1801) display perfect facility in the Italian style; his career, however, was interrupted by the appearance of Gluck and Mozart in the operatic field.

Gluck had a long experience as a dramatic composer before he entered on the path which has rendered his name illustrious in the annals of music. He was already advanced in years when he turned his back on the Italian opera, and disclosed his plan of reform. His principles applied only in their full force to the degenerate *opera seria* of that period. These ideas were by no means original with him; they had previously been accepted, and realized by other musicians. They were, however, first brought into the foreground by the production of his "Alcestis," "Orpheus," "Iphigenia," and other mature works, and divided the musical world of that time into opposite parties.



KARL HEINRICH GRAUN.

It is remarkable that Gluck, who fought against the musical inconsistencies and defects of his time, should not have felt the necessity of reforming the dramatic construction of the opera, for he showed a much keener insight and appreciation of dramatic effect than the poets whose librettos he composed. He knew how to give characteristic expression to the personalities of the play. His characters may be read like an open book. In simplicity and dignity of style he approached the Greek ideal.

While Gluck increased the significance of accompanied recitative and insisted on truer methods of declamation, he would not allow the air the same prominence that the Italians did. His airs are divested of all richness of ornament and colorature. Many of them are noble in their simplicity, but in general they lack sensuous charm and beauty. The chorus was a very important feature of his operas, and fulfilled something like its original object in ancient tragedy. In his dramatic use of the orchestra, Gluck stood in advance of his time. He added new instruments, and produced original and impressive effects which render his orchestration interesting to musicians of the present day.

Notwithstanding the nobility and grandeur of his conceptions, he neither fulfilled the ideal of the musical drama from the point of view of Wagner, nor of the opera as perfected by Mozart. The latter embodied Gluck's ideas in works which surpass his in every respect except dramatic simplicity.

The field of music in which Mozart stands preeminent is the opera. He was endowed by nature and favored by opportunity to bring this form to ideal perfection, at least as regards the musical element of the opera of his time. He learned first of the Italians and then of Gluck, and surpassed the highest accomplishments of both. "Don Giovanni" and "Figaro" are the greatest of Italian operas. No one has ever united more perfectly than Mozart precision and energy of dramatic expression with the richest and purest melody. His dramatic characters are thoroughly individualized by the music. Each one appears on the stage to remain true and consistent to his or her individuality in every phase of passion and conflict of action. This power of contrasting characters is especially vivid in his concerted music, in the inimitable quartets and sextets of his latest operas. For this purpose, Mozart exercised his perfect command of vocal composition and polyphony.

Before his time the orchestra, as a means of dramatic expression and coloring, was not appreciated, although Gluck pointed out the way. Under Mozart it became more symphonic and massive in character. The solo instruments became refined organs of feeling, giving color and sensuous beauty to the vocal parts. The orchestration intensified the dramatic fire of the scene from beginning to end. In his operas every feeling of the heart finds utterance. A divine harmony and classic purity of form distinguish his dramatic music, as, indeed, all his music, from the little minuets which he composed as a child to his last operas and symphonies. During the time of Gluck and Mozart the German operetta came into existence. Mozart's "Entführung" (Belmont and Constanza) is the noblest example of this style. This new form of musical drama was suggested by the French comic opera. It adopted the spoken dialogue for the less dramatic moments of the play. It resembled, however, the French operetta only externally, and soon developed a genuine German character. This new species of musical play sought to do that which the brilliant and conventional Italian opera could not accomplish, namely, interest the great masses of the people. This was at first possible only through inartistic exaggeration of the realities of life, and by the introduction of humorous elements of a distinctly coarse kind. But the general demand for musical plays of this class gradually attracted to their composition writers of real musical and dramatic ability.

Johann Adam Hiller (1728–1804) was the first German who became prominent as a composer of operettas. "Lottchen at Court," "Rustic Affection," and "The Hunt" are his principal operettas. The last named was given not less than forty times during a short theatre season in Berlin in 1771. Even before this time the operetta had become so generally popular that a writer had had occasion to remark that tragedies and legitimate comedies were being driven to the wall. Yet there was one serious obstacle to the operetta's rapid artistic development. The good singers were monopolized by theatres giving Italian opera, and operetta managers had to take what was left.

Vienna soon began to acquire the prominence in operetta performances for which it is distinguished at the present day. In 1778, the erection by Joseph II. of the "Deutsches Nationalsingspiel" was a sign of the growing popularity of this new form of entertainment, and gave a powerful incentive to the composers of such works. Operettas of Gluck, Mozart, Salieri, Umlauf, Schenck and others attained great popularity here. In 1786, Carl Ditters von Dittersdorf scored a signal success with his "Doctor and Apothecary." This versatile musician soon became a favorite of the entire nation. Born at Vienna in 1739, he first became prominent as a violinist. Later his symphonies, concertos, quartets, oratorios, etc., became well known. In all these forms, however, he was surpassed by others. He possessed, it is true, much cleverness, but his counterpoint was not faultless, and he wrote too much and too superficially. In comedy and farce he took the lead. His melodies are lively and flowing, characteristic and very catching. He learned much from Haydn, but something also from French composers. His "Doctor and Apothecary," "Jeremiah Knicker," and "Red Riding Hood" gained for him great popularity. In all, he wrote twenty-eight such works. His autobiography, published in 1801, two years after his death, is also a work of remarkable freshness and interest.

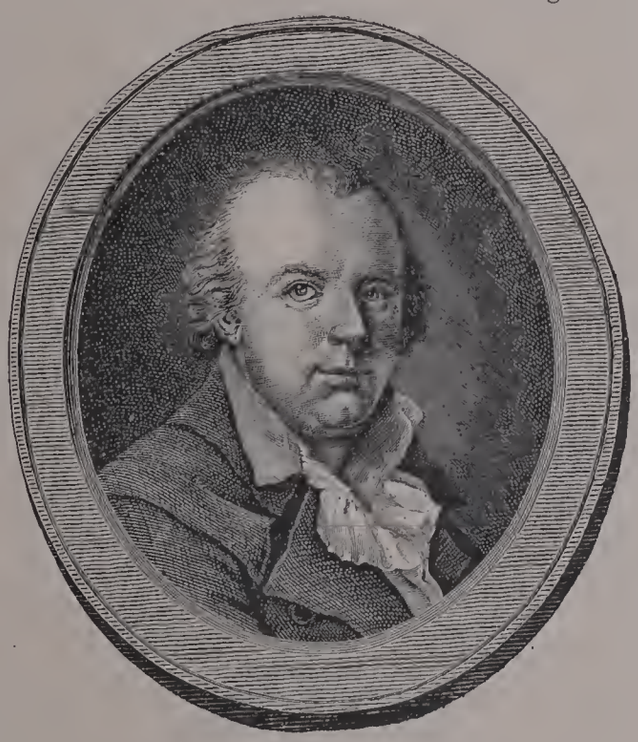
In Gotha, the conductor, George Benda (1721–99), produced operas which became popular in Germany. His melodramas, in which the text was spoken to the accompaniment of fitting music, were novelties, and became even more favorably known. Munich was identified with more serious undertakings in dramatic music through Peter von Winter (1754–1825), Court Kapellmeister. This once highly esteemed master composed numerous operas, the most popular of which were "The Labyrinth," "Marie of Mantalban," and "Unterbrochene Opferfest." The last is still occasionally performed. Likewise Mannheim — which from Mozart's time until to-day has been devoted to the highest interests of music — became the scene of serious operatic endeavors. Ignaz Holzbauer (1711–83) wrote several operas during his conductorship of the theatre in that city.

The most prominent of the composers who succeeded Dittersdorf was Johann Friedrich Reichardt, whose interesting literary work, "Letters of an Observant Traveller," is full of useful information. Born in 1752, he became orchestral conductor to Frederick the Great in 1775, and was salt-inspector in a town near Halle, at the time of his death in 1814. He was liberally educated, travelled

much, and was acquainted with many of the prominent persons of his time. Few of his works have lived, and those which have survived are chiefly songs. He produced, however, an enormous amount of music. His imagination was not equal to his understanding or his artistic intentions, and, indeed, he was to a great extent a mere copyist. A single new form is due to him, the "Liederspiel," the musical part of which, as the name suggests, consists only of songs.

The development of the opera in Germany, during the seventeenth and eighteenth centuries, has now been traced, and next we will turn our attention to the progress of instrumental music after Sebastian Bach.

No more remarkable instance of lack of appreciation of a great man's genius has ever been known than that furnished by the history of Bach's works. The reasons for this are perhaps twofold. Like Shakespeare, Bach must have been ignorant of the supreme excellence of his artistic creations. Hence, like many other great men, he occupied himself little with the dissemination of his works, except those used in teaching. Not only the musical world, but even Bach's immediate family and pupils were unable to appreciate his significance and to use his compositions in a way most advantageous to the development of music. It would indeed be interesting to know what difference it might have made in the development of music in Germany if Haydn, and especially Mozart, had enjoyed opportunities of intimate acquaintance with Bach's works.*



JOHANN FRIEDRICH REICHARDT.

Only a few of his organ compositions, the "Well-Tempered Clavichord" and some of his other clavier music, seem to have been generally known in Haydn's and Mozart's time. It was only indirectly through his sons and other pupils that his powerful influence on instrumental music was then felt.

* Mozart, it will be remembered, saw none of Bach's choral works until two years before his death.

Among Bach's numerous pupils the most noted, besides his own sons, were Krebs, Altnickol, Agricola, Vogler, and the theorists, Marpurg and Kirnberger. His most distinguished sons were, Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph Friedrich, known as the Bückeburg Bach, and Johann Christian, called the Milanese Bach. Wilhelm Friedemann Bach (1710–84) was the eldest son of Sebastian Bach. He was a genius, and his father bestowed great care on his musical training, and had great hopes of his future. He studied at the St. Thomas School and university of Leipsic, where he distinguished himself in mathematics. For a number of years he held a position as organist at Dresden. In 1747 he became director and organist at Halle. In later years he led a wild and wandering life, and finally died in utter want and misery in Berlin. He was perhaps the greatest organist of his time, and was famous for his wonderful improvisations. He wrote a large number of compositions, many of which are preserved in the Berlin Royal Library, but few of which are published.

Carl Philipp Emanuel Bach was born at Weimar in 1714. In his youth he studied law thoroughly, and busied himself with music rather as an amateur than as one who intended to make it a profession. His attention was devoted chiefly to piano playing and the art of improvisation, which, thanks to his father's rare teaching, he carried to the highest degree of perfection. He was destined, after all, to make music his life-work. He had hardly completed his university studies when he received an invitation from the crown prince of Prussia, afterward Frederick the Great, to accept a musical position at court. He accepted, and remained in his service for a number of years. In 1767 he became successor of Telemann as conductor of the opera at Hamburg, where he remained until his death. By his daily practice in improvisation, Emanuel

Bach acquired a freedom and elegance of style equalled by no other German master except his father. His position and intercourse with the best society were not without good influence on his music. He possessed hardly a tithe of his father's genius; but, as he lived more in the world, he became a man of fashion and popularity. In his day his name was far better known than that of his father, and musicians looked upon Emanuel Bach as the great authority. Even Mozart said of him: "He is the father; we are mere children. Those of us who can do anything right in music have learned it of him. Although we could not be satisfied nowadays to do what he did, nevertheless, no one was able to equal him in what he did." He was an inferior vocal composer. It was chiefly as a clavichord player and composer that he took first rank. His refined style and uncommon finish of execution excited universal wonder. Emanuel Bach's vocal works embrace two oratorios; twenty-two passions; sacred cantatas; Singspiele; sanctus for two choirs; sacred and secular songs, etc. His works for clavier are very numerous, consisting of sonatas, concertos and solos. Eighteen of his orchestral compositions are published by Breitkopf and Härtel.

Emanuel Bach's talent as a teacher was evinced in his celebrated treatise, "On the True Art of Playing the Clavichord," which contains the principles of all good piano playing. But his greatest services to modern music were rendered in his sonatas and symphonies, in which he not only enlarged the form, but also increased the means of expression and of instrumental effects. Emanuel Bach exercised a great influence on the clavier sonata, and first brought it into prominence. The so-called sonatas of Domenico Scarlatti were single, brilliant movements which resembled the prelude. Sebastian Bach's sonatas for the organ, clavier and violin, etc., in three or four movements, were more or less fugal and strict. Emanuel Bach combined the solidity of the style of his father with the brilliancy and lightness of Scarlatti. Although it remained for Haydn to develop fully the principle of free thematic music, the germ of the modern style existed in the sonatas of Emanuel Bach. The habit of improvisation gave full scope to the play of his imagination, and consequently his works are characterized by a certain ease and brilliancy which distinguish him from his predecessors. He made more use than formerly of contrasted themes in the several movements of the sonata, and they were brought into relation to each other by means of free passages. His "Salon" style is distinguished for its elegance and grace, ornateness and playfulness, and well represents the polite world in which he lived.

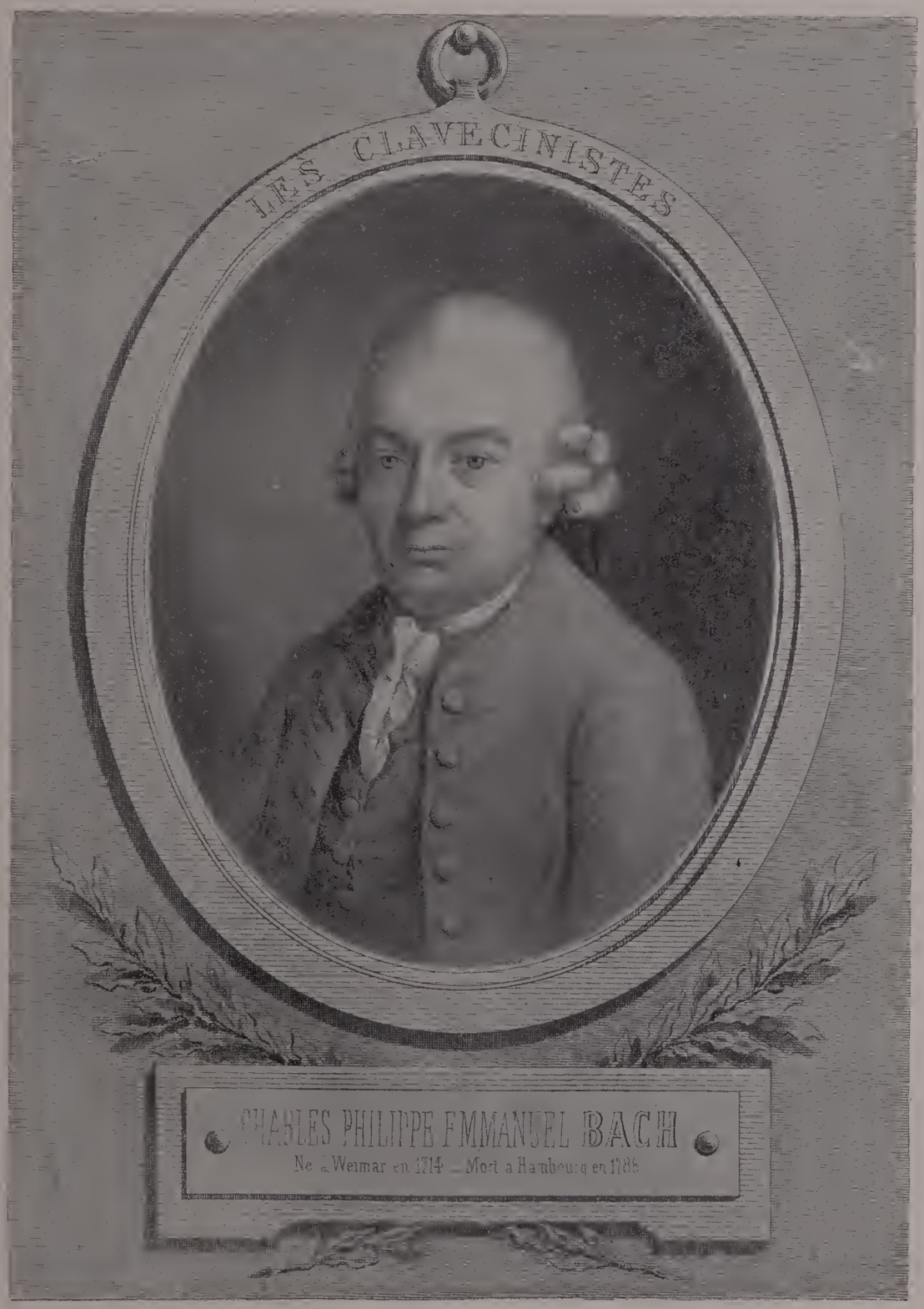
Having traced the early development of organ and clavier music, we will turn our attention, for a moment, to the growth of orchestral music to the advent of Haydn, and the so-called classical period of modern instrumental music. During the first half of the seventeenth century the instruments used in connection with the opera served a subordinate position. The accompaniments of the recitatives and arias consisted of a ground bass (*basso continuo*) for chittarone, organ, clavier, etc., which supplied the chords indicated by figures. In the opera-madrigals the orchestral accompaniment was simply a reproduction of the vocal parts, on wind and stringed instruments. In the course of time instrumental ritornelli were introduced to relieve the solo voices, and melodic phrases were given to the instruments. The first operas generally opened with a flourish of trumpets or with a madrigal played by the instruments alone; sometimes dances played by the instruments were introduced in course of the opera.

The opera overture was invented subsequently, probably by Lully. It consisted, at first, of three short movements, slow, quick, slow. Scarlatti and his contemporaries adopted the overture, and changed the order of the movements to *allegro, adagio, allegro.*

With the perfection of the violin and the other stringed instruments, about the beginning of the eighteenth century, solo playing became more and more artistic. With Corelli, sonatas and suites for one or more violins and clavier became the fashion. At this time the orchestra was well organized, so far as the true relation of the string band to the wind instruments is concerned.

The cultivation of chamber music was encouraged by titled and fashionable people, and virtuosos on various orchestral instruments appeared. Thus instrumental music began to be cultivated independent of the opera and church music.

The three-movement form suggested by the overture was the type of this independent orchestral music, under the names of symphony, concerto, or


LES CLAVECINISTES
CHARLES PHILIPPE EMMANUEL BACH
Né à Weimar en 1714 — Mort à Hambourg en 1788

suite. Such were the orchestral symphonies of Sammartini, the famous Milanese conductor of the first half of the eighteenth century. His is the first prominent name in this field. He was soon followed by German composers, among whom were Stamitz, J. C. Bach, Abel, Wagenseil, Cannabich and Emanuel Bach.

Among noted German instrumental soloists of this period were Johann Georg Pisendel (1687–1755), who was celebrated as a violinist, and composed concertos for solo violin and string quartet, which were considered as among the best of that time.

Franz Benda (1709–86), Georg Benda and Ignaz Holzbauer (1711–83) were likewise able masters of the violin, and had large experience as orchestral musicians.

Under Stamitz and Cannabich the Mannheim orchestra became a famous organization.

Johann Karl Stamitz, who was born in 1719, became in 1745 director of music for the Elector of Mannheim. His works have no interest for the hearers of to-day, but in the characteristic elements of the modern form, they represent a distinct advance over those of his predecessors. In general, they are imitations of the symphonies of Sammartini. The pupil and successor of Stamitz, Christian Cannabich, was born in 1731. Considering the superlative praise which Mozart bestowed upon this conductor, we cannot doubt that the playing of the Mannheim band was of great service to Mozart in his orchestral works, by increasing his knowledge of instrumental expression.

In 1756, the year of Mozart's birth, this orchestra had two concert masters, ten first and ten second violins, four violas, four violoncellos, two contrabasses, two flutes, two oboes, two bassoons, four horns, twelve trumpets, two kettle drums, two organists, besides twenty-four singers. About 1767 clarinets were added, and years later Mozart learned how to use the clarinets from hearing them in the Mannheim orchestra.

Burney says of the Mannheim orchestra, "This is the birthplace of the crescendo and diminuendo"; and the philosopher, Schubart, is recorded as saying of the orchestra under Cannabich, "Here the forte is a thunder, the crescendo a cataract, the diminuendo a crystal stream babbling away into the far distance, the piano a breeze of spring." As for the symphonies of Cannabich, they do not seem to represent any advance toward the establishment of modern form.

From the preceding account it will be seen that the external form of the symphony was already partly determined when Haydn began his artistic career. Under his treatment and that of his successors its growth, in all respects, was marvellous.

Haydn is justly called the real creator of the modern symphony and string quartet. He enlarged the works, as a whole, extended the separate movements in their larger and smaller divisions, and developed the so-called art of free thematic treatment. He first gave musical clearness, order and variety to the form, and adapted it to the expression of the multitude of different phases of musical thought. The stricter thematic imitations of the older masters gave way to that free thematic play which has been an element of all concert music since his time.

In Haydn's development of this principle we recognize a power of invention and fertility of imagination only equalled by few others. The originality of Haydn cannot be over-estimated. He discovered a new world in music. An infinite variety of musical effect was produced by his new art of motive-building. Haydn also laid the foundation of modern orchestration. He understood, as no one before his day, the true scope of the combined stringed instruments. In his string quartets, even more than his symphonies, his mastery of the technical effects of the solo strings is most complete; for though the possibilities of tone-color are greater with the full orchestra, yet in Haydn's quartets there is a wealth of musical expression and a certain charm of style which place them beside those of Mozart and Beethoven.

The tragic fire and grandeur of thought so characteristic of Beethoven have their counterpart in the geniality, humor and playfulness of Haydn. The symphonies of Beethoven may be compared with tragedies, Haydn's with comedies. "Papa" Haydn is never tragic nor sarcastic. His seriousness is imbued with contentment, never tinged with despair. He overflows with good-humor, and is fond of a musical joke now and then; yet he is intensely serious at heart, and his mirthful compositions never leave the impression of superficiality. Haydn prepared the ground for Mozart and Beethoven. One master cannot be considered without reference to the other. Mozart and Bee-

BERLIN OPERA HOUSE.

From a photograph.

thoven obtained the form of the symphony from Haydn; on the other hand, it was not until Mozart's last works had appeared that Haydn produced his finest symphonies and quartets. In his use of the wind instruments, Mozart was the indispensable teacher of both Haydn and Beethoven.

Mozart did not enlarge the general form of the symphony, etc., as given by Haydn, but he rounded and beautified the details of the several movements. His themes and melodies are more beautiful and expressive, and their working up more impressive and emotional. Mozart's last works have that perfection of form and depth of sentiment which belong only to the highest manifestations of genius. Mozart left his stamp on all branches of music; he is rightly considered as the universal master. It was his mission to unite and beautify the national differences of style, and give them the impress of his own rare individuality. European music, for the first time in history, was concentrated in him.

Beethoven in his earlier period shows the influence of Haydn and Mozart, yet he set the stamp of originality on his very first works. He was destined to bring the higher forms of instrumental music to the highest point of development. Although he ultimately revealed a new world in his mature works, he remained true to the "sonata" form from first to last. He did not seek to revolutionize musical form; on the contrary, he built on the solid foundations already laid. Great as were his achievements as a musician, in the grand outlines and proportions, dynamic expression, thematic treatment and instrumentation of his works, we lose sight of the musician in contemplating the greater tone-poet, who touched every chord of the heart, who uplifted and broadened the minds and souls of men, whose long struggle to rise above the sorrows and ills of life endowed his music with a spirituality and religiousness beyond that of all others, and which places him among the greatest poets and prophets of humanity. Further considerations on Beethoven as composer are contained in the special article of this work. (See page 337.)

Before Beethoven fully entered on his great life-work, Haydn and Mozart had spread the fame of German music throughout the world. Their influence was universal, and they had many disciples and imitators, of whom Gyrowetz, Pleyel, Wranitsky, Kozeluch, Romberg, F. E. Fesca, Eybler, Süssmayer and Seyfried were prominent. These composers enjoyed great popularity for a time, and assisted in spreading the love of instrumental music among the people; but as their music was devoid of originality and marked individuality, it has not survived. Of these masters, perhaps the most noteworthy were Pleyel, Romberg and Gyrowetz.

Ignaz Joseph Pleyel (1757–1831) was the favorite pupil of Haydn, who had a high opinion of Pleyel's abilities. Though not so productive as his teacher, Pleyel was a very facile and pleasing composer; his many symphonies, quartets and quintets were very popular for a long time. Greater things were expected of him than he fulfilled; even Mozart, on hearing one of Pleyel's earlier quartets, thought that he might some day replace Haydn. But Pleyel did not progress; his later works copied Haydn's style without his spirit, and consequently his music has entirely died out.

Andreas Romberg (1767–1821) sprang from a very musical family, which counted among its members a number of noted musicians. His cousin, Bernhard Romberg, was the celebrated violoncello virtuoso and composer.

Andreas began his career as a concert violinist; subsequently he was court chapelmaster at Gotha. He composed several operas, church music, six symphonies, and chamber music. His most popular cantata, "The Lay of the Bell," is still occasionally sung in England and America. The music of Romberg is pleasing and well written. Mozart was evidently his model.

The most eminent of all these epigones was Adalbert Gyrowetz (1763–1850), who presents the melancholy example of an able and worthy master who entirely outlived his fame. As a young man he had a brilliant reputation in France and England. From 1804 to 1831 he was conductor of the Imperial Opera at Vienna, where many of his operas were produced. Gyrowetz composed thirty operas, Singspiele, and melodramas, and over forty ballets.

Among his best operas were "Der Augenarzt," "Die Prüfung" (which Beethoven liked), "Agnes Sorel" and "Helene." He also composed four Italian operas, nineteen masses, besides many other vocal works. He was equally prolific in all forms of instrumental music, and wrote over sixty symphonies and as many string quartets, besides

quintets, overtures, serenades, marches and dances and numerous sonatas, trios, nocturnes, etc., for the pianoforte. Gyrowetz possessed many of the qualifications of a great composer, yet he lacked the one thing needful,—originality. His facility betrayed him into weakness, and unconsciously he became an imitator of Haydn and Mozart. He witnessed the entire rise and culmination of Beethoven's genius. As he outlived Beethoven by twenty-three years, he must have fully realized the epoch-making character of his great works. Gyrowetz suffered from neglect and poverty in his old age. None of his music is known to the present age, and his name is hardly remembered, except by those familiar with musical history. In the annals of music there is no more striking example of one who accomplished so much who was destined to see it all pass away and fall into oblivion.

In the course of the eighteenth century, under the sway of the opera and the free forms of instrumental music, the style of church music in general became more melodious, ornate, and sensuous, but less earnest and religious in tone, than in the time of Bach and Handel. Eberlin and Michael Haydn were prominent representatives of this lighter style. Mozart's earlier church compositions were modelled on theirs.

Michael Haydn (1737–1806), brother of Joseph Haydn, wrote a large number of masses, requiems, litanies, vespers, offertories, oratorios, cantatas, German sacred songs, as well as operas. Mozart and his father had a high opinion of his church music; Joseph Haydn considered it superior to his own: time, however, has reversed his judgment. Michael Haydn's mass in D minor, "Lauda Sion," and "Tenebræ" in E flat are still prized by musicians, but the mass of his works are forgotten.

Representatives of the more severe church style in Germany during the eighteenth century were Fux, Fasch and Albrechtsberger. Johann Joseph Fux (1660–1741) was chapelmaster of St. Stephan's and court composer in Vienna.

Fux had a rare mastery of counterpoint, which he exercised in his numerous church compositions. His "Missa canonica" is a marvel of canonic skill and ingenuity, and replete with effects of modulation. His fame, however, rests on his transcendent abilities as a musical theorist. His treatise on counterpoint, "Gradus ad Parnassum," has remained in use for more than a century and a half. There have been many editions; it has been translated from the original Latin into German, French, Italian and English. Both Joseph and Michael Haydn were indebted to the "Gradus" for their knowledge of counterpoint, and Mozart studied it with equal diligence.

Carl Friedrich Christian Fasch (1736–1800) is known chiefly as the founder of the celebrated Singakademie of Berlin. Fasch was industrious as a composer in the *a capella* style. His sixteen-part mass is his most important work.

Johann Georg Albrechtsberger (1736–1809) was court organist and chapelmaster at St. Stephan's of Vienna. He composed over two hundred and sixty works, among which his "Te Deum" is best known. Albrechtsberger was especially distinguished as a musical theorist and teacher. Among his pupils were Beethoven, Hummel, Seyfried and Eybler. His strict system did not satisfy Beethoven; yet the exercises published as Beethoven's "Studienbuch" show the benefit that he had received from Albrechtsberger's instruction.

One of the most curious and remarkable characters of this period was George Joseph Vogler, called Abt Vogler (1749–1814), whose exact place in musical history is not easy to determine. In his own day a wide divergence of opinion was expressed as to his merits; by some, including Mozart, he was considered to be a veritable charlatan, by others an "epoch-making" artist. Want of space precludes an extended account of his career, which was full of picturesque incidents. Vogler travelled much, and tried his fortune in various places; wherever he went he drew attention by his organ playing, his revolutionary ideas on teaching harmony, and innovations in organ building. Vogler was a religious devotee; at Rome he was made Chamberlain to the Pope, Knight of the Golden Spur, and Abbé. He was remarkably active as composer, teacher, organ player, and theorist. He wrote for the theatre as well as the church. Although most of his music is shelved, his Requiem and Symphony in C are not forgotten. Mendelssohn bought out his symphony at the Gewandhaus; the Requiem contains original and impressive effects.

Vogler's vanity led him to harmonize chorals in order to show how much he could improve on Sebastian Bach. His organ playing was degraded

by descriptive "thunder-storms" and other claptrap effects. With all his faults, he was a man of ideas, and as a teacher aroused genuine enthusiasm among his pupils. His attacks on various established errors and prejudices of music appealed strongly to his young disciples, Von Weber and Meyerbeer, and fired them with knightly ardor. All his pupils were devoted to him; he was equally fond of them, and called them his "boys." The picture of Vogler's home life at the Tonschule at Darmstadt is charming. His pupils were his friends and companions. Weber wrote, on hearing of Vogler's death, "Our beloved master will ever live in our hearts." Browning has celebrated Abt Vogler in his remarkable poem bearing that name.

During the later half of the eighteenth century the pianoforte gradually superseded the older clavichord. With the rapid improvements in piano-making, piano playing and composing became more and more artistic. Haydn, Mozart and Clementi were influenced at first by the clavier style of Emanuel Bach, but soon developed new features in their piano works. Clementi, especially, carried technique to a point beyond others of his time. His celebrated studies, "Gradus ad Parnassum," are indispensable in the training of pianists.

JOHANN LUDWIG DUSSEK.

Portrait from a bust by Callamard, engraved by Quenedey.

Mozart brought the piano concerto into prominence, and set the example followed by Beethoven and others in this form. The concertos of Mozart are his chief compositions for the pianoforte. The best of them have a place beside his last symphonies and string quartets. The grace and elegance of his piano style, and the perfect balance between the solo instrument and the orchestra, render his concertos models of form and beauty. Among the contemporaries and followers of Mozart and Clementi in this branch were Steibelt (176 – 1823), Sterkel (1750–1817), Kozeluch (1753–1814), Hässler (1747–1822), Gelinde (1757–1825), Dussek, Woelfl, Hummel, Cramer and Field. Johann Ludwig Dussek (1760–1872) was a brilliant representative of the piano style, who showed originality in his modulations and use of dissonances. There is a certain romantic feeling that characterizes his best piano compositions, as for instance, his "La Consolation" and "La Chasse."

Joseph Woelfl (1772–1812) had a brilliant career as a piano virtuoso. He visited Paris and London and other cities, where his playing created great astonishment. At Vienna he met Beethoven (in his younger days) as a friendly rival in extemporaneous playing. Notwithstanding the partisan feeling among their audiences, personally they appeared to have a mutual respect for each other. Though Woelfl had greater execution and equal facility in improvising, Beethoven excelled him and all others in imagination and inspiration, in the power of moving the feelings of his listeners. Woelfl was noted for his breadth of style, as well as his breadth of hand-grasp; with his enormous hands he could cover two thirds of the key-board.

Johann Nepomuk Hummel (1778–1837) was the favorite pupil of Mozart. To Mozart's example Hummel owed his delicate touch, his elegant and finished execution, his skill in improvisation, the clearness and solid construction of his pieces, — characteristics which rendered him in his prime the best representative of the expressive style. For a time he was even considered as the equal of

Beethoven as a piano composer. Nowadays Hummel is underrated and called a "dull classic." His septet in D minor is a masterpiece, and a few of his best piano concertos and sonatas are worthy of study. His two masses are sterling works.

Johann Baptist Cramer (1771–1858) forms the link between Clementi and Hummel. Cramer was noted for his expressive touch on the piano. His numerous sonatas, etc., are shelved, but his noble piano studies live as classical models. They hold almost a unique place, for they combine beautiful musical ideas with systematic technical training. In these respects they excel the "Gradus" of his teacher, Clementi. They are indispensable to every thorough student of the instrument.

Two other talented pupils of Clementi should be mentioned: Ludwig Berger (1777–1838), the distinguished pianist, composer, and teacher of Mendelssohn, Taubert, Henselt and others; and August Klengel (1784–1852), who is less known as a pianist than as the composer of canons and fugues, which show a remarkable command of counterpoint.

Beethoven's great influence on piano music is dwelt upon in the special article (see page 337). His pupil, Ferdinand Ries (1784–1838), was one of the leading pianists of his day, and was also a productive composer in all branches of music. As he was under the spell of Beethoven's genius, he failed to show any marked individuality of style.

His contemporary, Wenzel Tomaschek (1774–1850), displayed more originality, though he, too, was overshadowed by Beethoven's greatness. Tomaschek, during his long career, was highly esteemed as a composer, pianist and teacher. His admirers called him the "Schiller of music," on account of his pure and elevated musical thought. His numerous piano compositions merit more appreciation than they have generally received. Schumann admired his music. His "Eclogues" and "Rhapsodies" are charming, naïve, imaginative and original.

Having given an account of the principal contemporaries of Haydn, Mozart and Beethoven in dramatic, church and instrumental music, a few words should be added on the subject of German song composers prior to Schubert.

The national sentiment which encouraged native opera led also to a revival of interest in the German Lied. It was not until the second half of the century, when operettas had become the rage in Germany, that talented musicians turned their attention to this neglected branch.

JOHANN NEPOMUK HUMMEL.

Portrait by F. H. Müller, engraved by Esslinger.

Emanuel Bach and two other pupils of his father, Christian Nichelman (1717–81) and Johann Friedrich Agricola (1720–74), devoted themselves considerably to song composing. All the operetta composers we have previously mentioned composed separate songs, which, together with single numbers of their operettas, attained widespread popularity. One of the best song composers of the time was Johann Peter Schulz (1747–1800). His "Lieder in Volkston" were modelled on the old folk-songs of Germany. Schulz had true German lyric feeling; he pointed out the way followed by Schubert a generation later. Schulz's songs have long been universal favorites. It is a strong evidence of the innate naturalness and strength of his songs that they should have retained their place in the affections of the youth of Germany. They are still sung in German schoolrooms.

As German literature began to free itself from French influence, which had been so potent during the reign of Frederick the Great, poets arose who gave voice to true German feeling and senti-

ment. The lyrics of Hagedorn, Gellert, Klopstock, Gleim, Kleist and others funished abundant material for composers. Bürger, the celebrated author of "Lenore," enriched German literature with his ballads, many of which became popular in musical form. It was Herder who revived true enthusiasm and feeling for the old Volkslied, and with the rise of Goethe's genius a new era dawned on lyric poetry, and inspired song composers to take higher flights. Johann Rudolph Zumsteeg (1760–1803) was the pioneer composer of ballads.

Reichardt, of whom mention has already been made, was the first to win general approbation by his settings of Goethe's lyrics. Carl Friedrich Zelter (1758–1833) was more closely identified with Goethe, both as friend and composer. In 1800, Zelter became director of the Berlin Singakademie. He established the first male chorus club (Männergesangverein) of Germany, which became the model of the many similar clubs.

Haydn, Mozart and Beethoven did not devote special attention to song composing; their life-work was accomplished in a larger field. Yet the canzonets of Haydn, the charming "Veilchen" of Mozart and the romantic "An die ferne Geliebte" of Beethoven are songs of much greater merit than any others of their time, prior to Schubert.

JOHANN BAPTIST CRAMER.

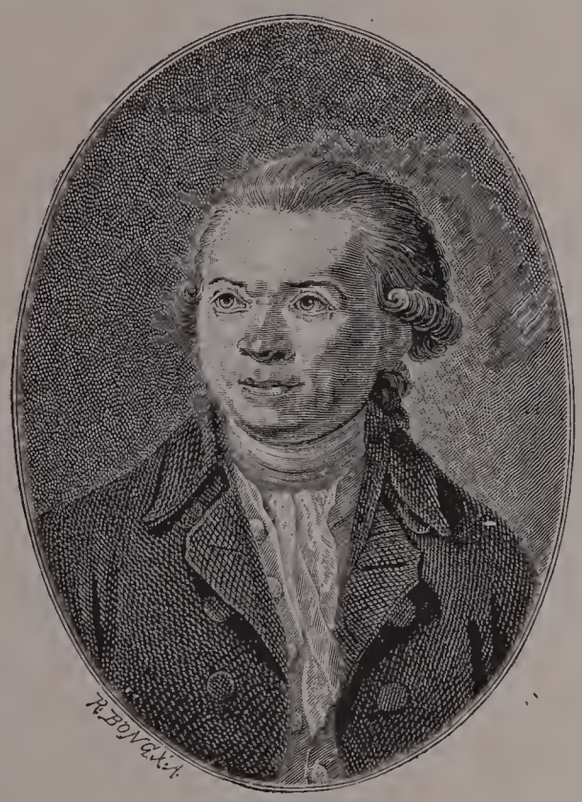
(See page 589.)

The example and presence of Beethoven inspired Schubert to take the highest flights in his music. Like his great pattern and guide, he lived withdrawn from the public, and devoted himself heart and soul to the pursuit of his beloved calling. Schubert's numerous symphonies, quartets, sonatas, masses, cantatas and oratorios are among the priceless possessions of musical art. It is, however, as a song composer that Schubert stands forth as a great and original master. In Schubert's instrumental music the fecundity of musical ideas, the profusion and beauty of melody, which never failed him, — in a word, the wealth of his lyric power, — often stand in the way of the clear and cogent thematic development of his music.

Schubert speaks the sincere language of the heart, and captivates the ear with the exquisite beauty of his melody. He gave new significance to the instrumental accompaniment, using it both to intensify the emotional expression and to enhance the effectiveness of the vocal part. His rhythm is manifold and animated; his harmony strong and daring. "He understood how to make the hearer believe that the keys of C major and F sharp minor are twin sisters," says a well-known critic. Nor is it alone the lyric power which moves us in listening to Schubert's songs. When the situation demands it, certain epic and dramatic characteristics come to light: as in the "Erlking," perhaps the most popular of all ballads. The unflagging spontaneity which distinguishes his songs has not been matched by any of his successors; and his productiveness was something marvellous. "If fruitfulness," says Schumann, "be a characteristic of genius, Schubert is certainly one of the greatest."

It has been the custom among historians of music to consider the epoch of the older masters as the "classic period," and to apply the term "romantic school" to a long list of modern composers of which Schubert, Schumann, Mendelssohn, Spohr and Weber are the most important names. Such a classification is of considerable convenience; particularly as the so-called romantic movement which pervaded literature was not far from contemporary with the appearance of these composers. But it would be difficult to define and enumerate the various elements which enter into the adjective "romantic" as used in this connection; for nearly all the praiseworthy characteristics

of these later composers are present in certain great works of the so-called classical composers, not excepting him who is considered so "unsym-



JOHANN PETER SCHULZ.

pathetic" by many of the enthusiastic admirers of modern music, Sebastian Bach. It is certainly true that the tone-poems of Beethoven possess romantic characteristics which have been misunderstood or ignored by those who claim for his successors a wholly new direction of musical development. But in a general way we recognize in modern "romantic" music the tendency to set less value on musical construction or form for its own sake than on the subjective expression of musical ideas. Further than this there has been a tendency to enlarge the scope of descriptive music, not only in connection with the drama, but in the application of fanciful titles to instrumental movements as exemplified by the piano pieces of Schumann.

As we have said, the same period was not without strong indications of similar changes in the domain of letters. We have not space to give details of literary history, but it may suffice to point out that, with the advent of the music of Weber, Schumann and others, Germany was overflowing with intense sympathy and enthusiasm for the writings of Byron and of the prose-poetizer, Jean Paul Richter.

In the general mental and emotional tendencies of the epoch, classic calm and reflectiveness began to be lost in "romantic" storm and stress. The first indications of the new school of composition are to be found in the works of two musicians whose lack of appreciation of Beethoven's genius is one of the anomalies of musical history. Both of them — Spohr and Weber — were great men, epoch-makers in certain things. The compositions of the former have, indeed, been eclipsed by later achievements in music; but we ought not to underrate Spohr's progressive zeal. His musical individuality was narrowed by mannerism; and yet within the limits of that individuality the variety of his work is enormous. In the development of violin technique his activity as teacher and soloist has borne rich fruit. His double quartets for strings have become well known, but perhaps the general popularity of Spohr's works in this exceptional form has militated against their performance, and consequently against the appreciation of other interesting works for odd combinations of a small number of instruments, as for instance his octet and nonet.

Weber, more than Spohr or any previous master, realized for the German people their ideal of a truly national style of opera. His "Der Freischütz"

CARL FRIEDRICH ZELTER.

appealed irresistibly to the popular taste for the romantic and supernatural, a phase of imagination embodied in the fairy tales and domestic poetry of

Germany. Spohr, in his "Berggeist," "Faust" and "Jessonda," had already worked in this field with considerable success; but Weber, with greater musical genius, created in his "Der Freischütz" an opera which was destined to take as deep a root in the hearts of the German people as the "Zauberflöte" of Mozart, or "William Tell" of Schiller.

On the other hand, "Euryanthe," the most important work of Weber from the musical dramatic point of view, did not win universal favor at first; but nowadays it is estimated at its true worth. In this masterpiece, Weber pointed out the direction which Wagner instinctively followed, a new path which led to stupendous results in his music-dramas.

Heinrich Marschner as a dramatic composer was stimulated and influenced by his friend and associate, Weber. "Hans Heiling" is considered his masterpiece. We feel the influence of Weber and Marschner in the earlier operas of Wagner, though almost from the outset his powerful originality asserted itself. Lesser lights of the so-called romantic school were Lindpaintner (1791–1858) and Reissiger (1798–1856). The best of Lindpaintner's numerous operas were "Der Vampyr," "Der Bergkönig" and "Die Sicilianische Vesper." Some of his symphonies, overtures, etc., were highly esteemed by his contemporaries, but his most popular works were his songs, of which his "Roland" and "Standard Bearer" are celebrated. Lindpaintner was one of the foremost orchestral conductors of his time. Reissiger succeeded Weber as conductor of the Royal Opera at Dresden. His most popular operas were "Turandot," "Ahnenschatz" and "Adele von Foix." They are no longer given on the German stage. "Kapellmeister" music well describes the works of both Reissiger and Lindpaintner. They had nothing in particular to say, and said it thoroughly.

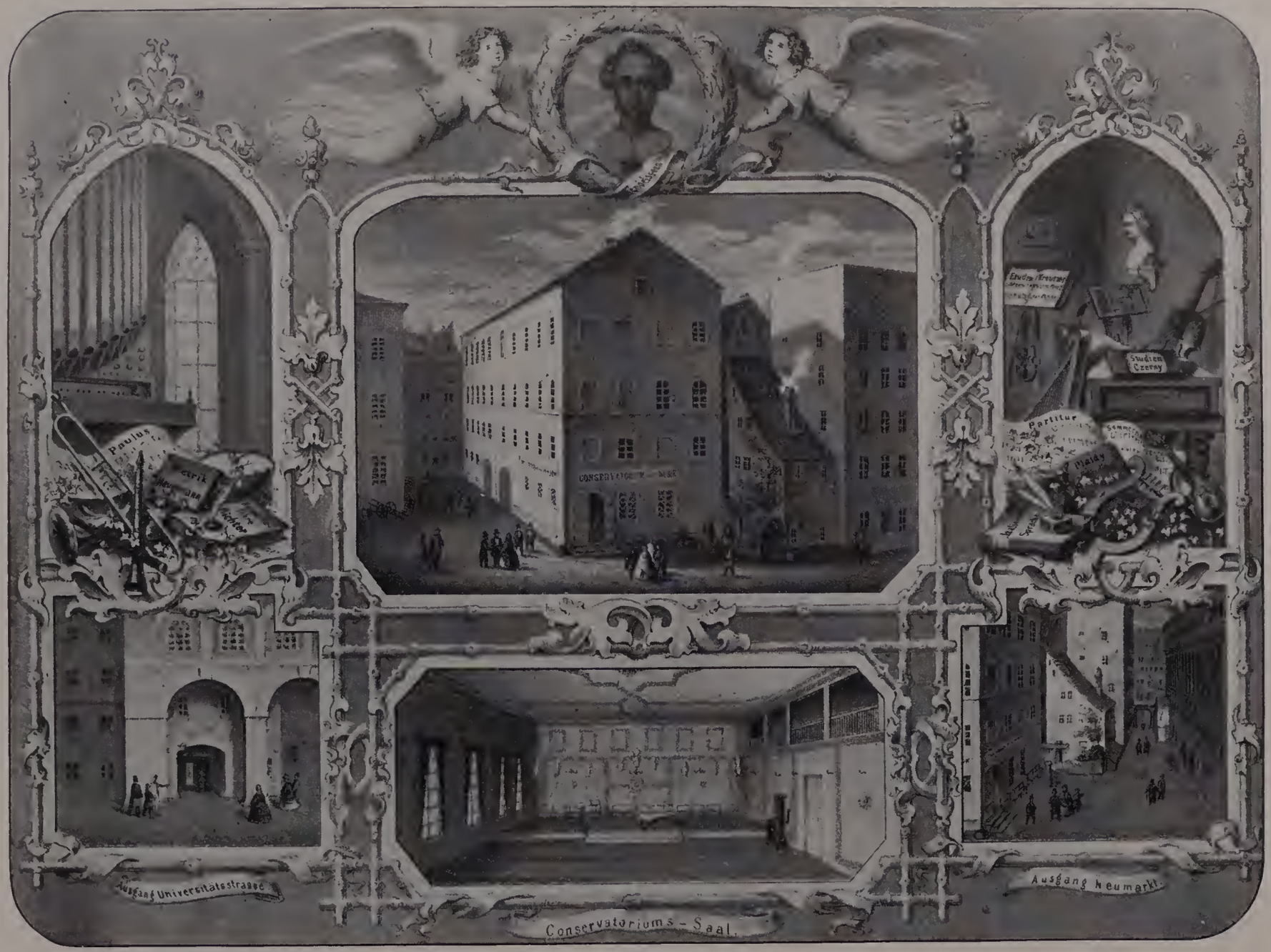
Before Wagner's conquest of the stage the opera-loving public of Germany were largely under the sway of foreign composers. The sudden and universal popularity of Rossini, Bellini and other Italian composers absorbed public attention, and native composers were cast into the shade. The example of Meyerbeer was hardly stimulating to the national musical feeling. Meyerbeer, it is true, was a German, trained by German masters, but his masterpieces were written for the Paris Opera: his "Robert," "Prophet" and "Huguenots" are eclectic in character, in which Italian, French and German elements of style are blended; hence his world-wide influence has not been as a German, but as a cosmopolitan in music.

This indifference of the German public was not confined to the field of opera; even Beethoven was neglected during the era of Rossini, and did not live to see his symphonies appreciated by the many. With the rise of Mendelssohn and Schumann, however, a new impulse was given to German music, and the great public trained to appreciate the older as well as newer masters. Under the shadow of the St. Thomas School of Leipsic, with its glorious musical traditions, a group of gifted artists assembled, who represent a new and bright epoch in the further development of modern music. Mendelssohn's noble character as a man, his earnest, aspiring devotion to his art, cannot be over-estimated. His remarkable gifts as composer, pianist, and conductor served to gain the attention of the public everywhere; and this advantage, combined with his personal magnetism, enabled him to accomplish more for the advancement of music than others of his time.

Mendelssohn's genius was exercised in almost every form of musical composition, except the opera.

There are two peculiar phases of his musical individuality which are most remarkable: first, the fantastic, imaginative vein so happily brought to light in his scherzos, the most charming of which is the scherzo in the "Midsummer Night's Dream"; second, the lyric element, which is not only characteristic of his "Songs without Words," but of nearly all his slow movements. His most poetical and romantic works are his concert overtures to "Midsummer Night's Dream," "Fingal's Cave," "Calm Sea and Prosperous Voyage," "Melusina" and "Ruy Blas." These overtures are "program" music in the best sense of the term, and hold a unique place among the foremost.

Mendelssohn's genial and refined nature mirrored itself in his music. Nevertheless, with all the beauty, sweetness, classic form, and purity of his music, one thing is missed,— tragic depth and fire. He did not touch the deepest chords of the heart like Beethoven and Bach, perhaps because his existence was not clouded by adversity, or because he arrived without serious struggles at the complete development of his artistic powers.



CONSERVATORY OF MUSIC IN LEIPSIC

Reproduction of a Lithograph published in Leipsic during Mendelssohn's administration.

Schumann, on the contrary, for years was denied the artistic opportunities and companionships for which he longed. It was only in his maturity that he acquired the technical facility which had become second nature with Mendelssohn long before he was of age.

In depth of sentiment and emotional power, Schumann was the worthy successor of Beethoven. Like Mendelssohn, he was an earnest student of Bach's music, and we perceive the influence of the older master in such compositions as Schumann's fugues on Bach's name, the finales of his piano quartet and quintet, and the grand polyphonic opening of his C major Symphony. Like the old Leipsic cantor, Schumann was a subtle ponderer and deep thinker. As a harmonist he showed more freedom and boldness than Mendelssohn. In his orchestration he followed the footsteps of Mendelssohn, but does not show equal mastery. His piano works stand higher, and here he owed much to Chopin, whom he appreciated more keenly than did Mendelssohn, and followed his example in the use of extended chords, unusual figures of accompaniment, pedal effects, etc., as well as in poetical imagination, that rendered every little dance or melody a miniature poem in tones.

In his four great symphonies, Schumann ranks next to Beethoven and Schubert. As a song composer he stands nearest to Schubert in spontaneity and poetic feeling. In spite of the gloomy melancholy that broods in some of his music, he, like Beethoven, was a true humorist. Schumann did not abandon the symphonic form, as perfected by Beethoven, but, like Schubert and others, stamped it with his own individuality; his poetical and romantic nature are revealed in all his creations.

Among the gifted associates and disciples of Mendelssohn and Schumann were the following composers: —

Niels Wilhelm Gade (1817–91) first attracted attention by his "Ossian" overture. The production of his first symphony, under Mendelssohn's direction at the Gewandhaus in Leipsic, made his name generally known; and subsequently Gade was associated with Mendelssohn as conductor of the Gewandhaus concerts. Although Gade was under the influence of Mendelssohn and Schumann, his musical nature was not the reflex of theirs; on the contrary, his Danish nationality comes to light in his works. His style is truly poetical and vigorous.

William Sterndale Bennett (1816–75), the most gifted English composer since Purcell, should be mentioned here as the friend of Mendelssohn and

FERDINAND HILLER.

From a photograph from life by Eilender, of Cologne.

Schumann. He profited by their advice and enthusiasm, but his style is his own, although undoubtedly influenced by Mendelssohn. His charming overtures, "The Naiads" and "The Wood Nymph," have a place among classical orchestral music.

Ferdinand Hiller (1811–85) followed more or less in the footsteps of Mendelssohn, and his works, though finished in form and pleasing, lack strong individuality, and, with few exceptions, have remained unfamiliar except to cultivated musicians. His pianoforte concerto in F sharp minor, and his oratorio "Destruction of Jerusalem" are among his best works. Hiller occupied a very influential position as a pianist, conductor and writer. His extended and intimate acquaintance with most of the musical celebrities of his time renders his writings of particular value. His "Aus dem Tonleben" and "Persönliches und Musikalisches" are delightful reading and the source of useful information.

Julius Rietz (1812–77) was closely associated

with Mendelssohn and influenced by his style. His concert overture in A major, Lustspiel overture, and Symphony in E flat are his most successful works. His best reputation rests on his great abilities as an orchestral conductor and his technical scholarship.

CARL REINECKE.

From a photograph from life by Brokesch, of Leipsic.

While Rietz was conductor of the Gewandhaus orchestra, from 1848 to 1860, he accomplished the most important work of his life, namely, the correction of errors that had crept into the scores of the great masters. In the complete edition of Beethoven's works, published by Breitkopf and Härtel, Rietz edited the symphonies. He was also editor of the complete edition of Mendelssohn's works. Carl Reinecke (born 1827), the present conductor of the Gewandhaus concerts, stands at the head of musical life in Leipsic. As a composer he is to be considered to some extent as a follower of Schumann. He has been productive in nearly all forms of composition, and exhibits everywhere thorough practical experience and refined musical taste, yet few of his larger works have won great prominence. On the other hand, his smaller piano compositions are highly prized. His overture, "König Manfred," and his piano concerto in F sharp minor are favorites.

Woldemar Bargiel (born 1828) is considered as one of the foremost disciples of Schumann. Some of his chamber music and especially his noble overture to "Medea" have taken high rank among later compositions.

Adolph Jensen (1837–79) was an enthusiast for Schumann, and took him as his model. He wrote cantatas and piano compositions that are much admired, and his songs have made his name famous. Jensen was a born song composer, and his melodies have rare sensuous charm and sentiment.

Friedrich Robert Volkmann (1815–83) belongs also to the romantic school. Schumann exercised a great influence on him in his piano works, which bear fanciful titles.

His two symphonies and his string quartets are admired for their solid style, yet this music is not sufficiently spontaneous in melody and marked in style to gain universality.

Norbert Burgmüller (1810–36) and Hermann Goetz (1846–76) were not spared to fulfil the promise of their gifts. Burgmüller left two symphonies, an overture, and other compositions which are of decided merit. Schumann declared that since the untimely death of Schubert there was no more deplorable event than the loss of Burgmüller.

Goetz was first made known to the musical world by his opera, "The Taming of the Shrew," which achieved a rapid success. He did not live to finish his second opera, "Francesca di Rimini," which was subsequently completed by his friend Frank. His Symphony in F has been played in Europe and America.

Franz Lachner (1804–90) was one of the most popular composers of South Germany. He sprang from a musical family. His father was an organist, and his brothers Ignaz and Vincenz were prominent musicians. Like so many other "Kapellmeister" composers, Lachner has been wonderfully prolific and facile in all forms of music, without accomplishing anything truly original or great. His best symphonies are those in C minor, D minor and D major. His suite in D has been much admired. Kalliwoda, Vierling, Dorn, and Taubert belong to this same class.

Wilhelm Taubert (born 1811) was fellow-student with Mendelssohn under Ludwig Berger. He was a brilliant pianist and well-trained composer. For many years he was conductor of the Royal Opera at Berlin. His operas, symphonies and other large works have not prominence, but his songs have a pleasing quality that has made them universal favorites.

Mention should be made of Julius Otto Grimm (born 1827), whose ingenious and effective "Suite in Canon form" has found a place everywhere on concert programmes; and Salomon Jadassohn (born 1831), the eminent musical theorist of the Leipsic Conservatorium. His treatises on Harmony, Counterpoint, Fugue, etc., are among the best. His powers as a composer have been displayed in his symphonies, chamber music, etc. His serenades for orchestra are especial favorites. He shows great facility in canonic writing.

FRIEDRICH ROBERT VOLKMANN.

From a photograph from life by Keller & Borsos, of Budapest.

Among German composers of choral works, during the present century, the following have been prominent: —

Friedrich Schneider (1786–1853) was eminent as a teacher and conductor, and as a composer excelled in the church and oratorio style. His oratorios, "Das Weltgericht" and "The Deluge," are his best known works. (Robert Franz was one of his pupils.) Bernhard Klein (1793–1832) was also a worthy representative of the sacred style. His oratorio of "Job," his motets and other church compositions are pure and religious in feeling.

Moritz Hauptmann (1792–1868), one of the most eminent musical theorists of the nineteenth century, was also a composer of true merit. His earlier compositions were mainly for the violin, in which he showed his affinity with Spohr. His vocal works are more important, and include two masses, motets, three-part vocal canons, and sacred songs; these works hold a place among classical church music.

Eduard Grell (1800–86), director of the Berlin Singakademie, was an able representative of *a capella* choral music. His sixteen-part mass is a masterpiece of polyphonic skill.

Friedrich Kiel (1821–85) is pre-eminent among recent masters of sacred music for his depth of religious feeling and perfect polyphonic art. His "Requiem," "Missa Solennis" and oratorio, "Christus," are noble and profound works.

Albert Becker (born 1834), the well-known Berlin conductor, is the composer of a "Reformation Cantata" and "Mass in B flat minor" which take high rank among compositions of their class. Among numberless works for male voices, none have been more highly esteemed than those of Carl Friedrich Zöllner (1800–60) and Heinrich Esser (1818–75). The latter is distinguished for his refined and melodious style. His numerous songs and part-songs are universal favorites, and are held in high esteem by cultivated musicians. His symphonies and suites are also well known. Wagner intrusted Esser with the arrangement of his "Meistersinger" for the piano. Esser's arrangements for orchestra of Bach's organ "Passacaglia" and "Toccata in F" are skilfully done.

The lighter style of opera has been well represented in Germany, during the present century, by Lortzing, Flotow, Von Suppe, Brühl, Johann Strauss and others.

Albert Lortzing (1803–51) is known and loved by all Germans in his operas, "Die beiden Schüt-

zen," "Czar und Zimmermann," "Der Wildschütz" and "Der Waffenschmied." These are stock pieces in the repertory of every German theatre, and never fail to delight audiences. The "Czar und Zimmermann" is a universal favorite. His serious opera, "Undine," on the contrary, is a labored effort in an uncongenial field; but it has succeeded in holding its place on the German stage. As a composer of comic opera, Lortzing is thoroughly delightful in his naturalness and straightforwardness. His opera texts — written by himself — are full of movement and variety, and their *naïveté* is never synonymous with dulness. His "character" *rôles* are especially full of possibilities for clever actors. Lortzing's pleasing operas have shed the light of wholesome and lively entertainment into many millions of lives.

The "Nachtlager in Granada," by Conradin Kreutzer (1782–1849), is familiar enough to all German theatre-goers, although its composer has retained his popularity rather by his songs and male choruses.

More famous than Lortzing, though less meritorious, was Friedrich Flotow (1812–83). Of his fifteen or more operas, "Stradella" and "Martha" are the only ones universally known. The artistic aim of Flotow was not high, yet his talent enabled him to make a distinct contribution to the "light literature" of music. Certain of the melodies of "Stradella" and "Martha" have more sentiment than is usual with the music of this class. Nevertheless, the popularity of these two operas seems to be on the wane, and it is possible that Flotow may be known only by name to the next generation.

Otto Nicolai (1810–49), director of the Domchor and Royal Opera of Berlin, composed a number of conventional Italian operas and other works. His "Merry Wives of Windsor" is one of the most popular comic operas of the present time. The overture is especially charming, and a great favorite in the concert-room.

FRANZ LACHNER.

From a photograph from life by Luckhardt, of Vienna.
(See page 595.)

Franz von Suppe (1820–92), "the German Offenbach," composed an immense number of pleasing operettas and vaudevilles, of which his "Fatinitza" is celebrated. His overture to the "Poet and Peasant" is one of the most popular light overtures ever written.

Ignaz Brüll in his opera "Golden Cross," and Victor Nessler in his "Piper of Hamelin" and "Trumpeter of Säkkingen," have achieved success. Their great popularity in Germany is an illustration of the fact that the opera public in general have a different standard of taste than cultivated musicians.

Johann Strauss (born 1825), the younger, has won great success with his operettas. His "Fledermaus" and "Der Lustige Krieg" are known all over the world.

In the field of dance music Germany leads the world. The strains of Lanner, Gungl, Waldteufel and Strauss are heard in every land. For piquancy, sensuous charm of melody, rhythmical swing, thematic contrast and effective orchestration, the waltzes of Lanner and Strauss are to be classed with the most artistic productions of modern Germany.

Since Schubert's day, the German Lied-form has been cultivated by many composers, the noblest of whom are Loewe, Schumann, Franz, Rubinstein and Brahms. Loewe and Franz were specialists, but their songs are very unlike. In Germany, Loewe has been especially popular with the masses, while Franz, by his exquisite taste and feeling, appeals more strongly to cultivated musicians. In certain respects Franz and Schumann share with Schubert in the fulfilment of the highest ideal of the German Lied.

Carl Loewe (1796–1869) was a productive composer in various fields of music, but his reputation rests on his merits as a ballad composer.

The number of his ballads which have gained universal popularity is very great. Among them

may be mentioned "Edward," "Herr Oluf," "Abschied," "Goldschmieds Töchterlein," "Der Wirthin Töchterlein," "Die Braut von Corinth," "Heinrich der Vogler," "Erlkönig," and "Die Gruft der Liebenden." His musical style is remarkable for its dramatic picturesqueness and justness of declamation. With him everything is made to contribute to a full rendering of the meaning of the text. His works have become very popular, and their popularity is by no means on the wane. It is remarkable, however, that beyond the boundaries of Germany his ballads are but little known.

The musical productiveness of modern Germany has been displayed in no single branch so overwhelmingly as in songs. It may truly be said that every composer, great and small, has produced his sets of Lieder, though it has been vouchsafed to only a chosen few to merit distinction in this overcrowded field. Among the multitude who have composed songs in a light style are several whose services to popular music ought not to be underestimated. The most prominent of this class are Heinrich Proch (1809–78), Friedrich Kücken (1810–82), and Franz Abt (1819–85). Of these, Abt is the ablest and the most widely known. Most of his songs are trivial in character, but a few, like "When the Swallows Homeward Fly," have touched the popular heart and deserve their widespread fame.

The preceding brief account of the minor composers of Germany, belonging to the "classical" and "romantic" periods, may serve to show that in art as well as nature the "survival of the fittest" seems to be the governing principle of evolution. Comparatively few works of musical art are monumental, and survive the changes of fashion, the inconstancy of the public, and the ravages of time. Among the crowd of masters who are grouped around the central figures are some who merit a better fate than has befallen them. Some day, no doubt, their now forgotten works will be revived, just as those of neglected poets and painters have been. Surely fame is to some extent the accident of fortune. The case of Sebastian Bach is the most striking illustration. Of the majority of imitators or epigones, however, it may briefly be written, as the abstract of the historian's page, — they lived — and died.

We come now to the more recent and widely celebrated composers, Raff, Brahms, Rubinstein, Goldmark, Bruch and Rheinberger, who form the subject of special articles in this work. These

SALOMON JADASSOHN.

From a photograph from life by Naumann, of Leipsic.
(See page 595.)

masters are not to be classed with the new movement inaugurated by Berlioz and Liszt in concert-music and by Wagner in the music-drama, but with the "classical-romantic" masters. Raff, it is true, wrote "program" music, but he differs from Berlioz and Liszt in holding almost strictly to the regular construction of the symphonic form. Though Raff, in his earlier days, was a warm advocate of the ideas of Wagner, his own music bears little relation to the great works of the musical dramatist. Raff has a style of his own. He never repeated himself, notwithstanding the enormous amount of music he composed. This fertility of ideas was in fact a source of weakness, since it rendered him careless in the choice of themes, and blunted his feeling for what was truly refined and elevated. He often failed to keep to the high level of the true symphonic spirit and style. His "salon" style

crops out here and there. The "Lenore" and "Im Walde" symphonies are his most celebrated works.

No living German composer represents the tragic and intellectual side of modern subjective

MORITZ HAUPTMANN.

From a portrait loaned for reproduction by C. Weikert, of New York.
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music so impressively as Brahms. The strong outlines of his character are impressed on all his music. He is entirely opposed to the so-called "new German school" of Liszt and Wagner, and adheres strictly to the classical forms. No comparison, however, ought to be made between him and Wagner, as Brahms has never turned his attention to dramatic music. Brahms defends his own art-principles on the ground of absolute music. His love for the strict, logical process of thematic development proves his affinity with Bach. The leading theme is the germ of the whole movement; and notwithstanding the episodes and secondary themes, he is not usually drawn away from the main idea. Brahms has no living peer in the art of developing themes; here he shows wonderful ingenuity and infinite skill. In general, however, his themes do not captivate us like the heaven-born melodies of Schubert and Schumann. Strength, purity, nobility and profundity of thought, rather than sensuous beauty, grace, lightness, naturalness and spontaneousness, are his leading characteristics as a composer. A certain heaviness of spirit and gloom, nay, asceticism, prevail in his music. He appears at his best in his "German Requiem," which many musicians consider to be his greatest work. His symphonies and other instrumental compositions occupy the foreground at present. Although musicians are still divided in opinion as to the ultimate position of Brahms among the great masters, no one can deny that his music is gaining public appreciation year by year. He is universally recognized as the foremost living composer of Germany.

The so-called "musical reform," inaugurated in Germany more than a generation ago, was not incited by Germans, but by the adopted composers, Berlioz and Liszt. Their aim was simply to make poetical ideas the motive and governing principle of the form and material of their tone-works. The idea of "program" music, however, was not original with them; in fact, it is centuries old. Beethoven was the first great master to write elaborate program music; but his "Pastoral Symphony" was, in his own words, "more expression of emotions than tone-painting." In this short statement of his faith he has clearly defined the true scope of descriptive music. He gave poetic titles to certain other works, as, for instance, the "Heroic Symphony," the "Passionate" and "Farewell" sonatas, which serve to indicate in a general way the poetical motive that swayed his imagination. Spohr, Mendelssohn, Schumann, Raff, Rubinstein and other later composers have followed Beethoven's example. Most of the program music of these masters does not modify the traditional form of musical construction. Berlioz went much further, and conceived the idea of using elaborate word descriptions to give a detailed and minute exposition of his pseudo-symphonies. Berlioz shot beyond his mark. Berlioz made his program serve as a kind of running commentary on the music. Liszt did not attempt this; his aim was a simpler and a better one. Symphonic Poem is the happy name for an original form which he created in orchestral music. Some character or event was chosen as a poetical motive easily realizable in music; as, for instance, the Lament and Triumph of Tasso, in which the passion and struggle of the great poet are vividly portrayed, or the wild ride of Mazeppa, which, as in Victor Hugo's poem, has a symbolical meaning. Mazeppa represents the gifted man, or genius, tied down by fate, but destined

to free himself and ultimately to triumph over evil. The galloping horse is suggested by wild triplets, and the final triumph is expressed in the march with which the work culminates.

The symphonic poems of Liszt, and those who follow strictly his example, are not divided into a number of distinct, separate movements like the symphony, but the changes of tempo or movement follow each other without break. Liszt made a prominent use of the Leitmotiv (leading-motive) principle, which he adopted from Wagner. It will be observed that the result, however, is wholly different, for Wagner in the course of one of his music-dramas uses a variety of dissimilar and strongly contrasted leading-motives. His music, therefore, is based on the *polythematic* principle, whereas the symphonic poems of Liszt are generally *monothematic*. The leading-motive is one thing in connection with the drama, another as employed in the concert-room. In the latter case it serves the same purpose that it has in the fugues of Bach (mostly founded on one theme) or in certain movements of symphonies. It is simply the working up on the imitative principle of a leading idea, which is modified, enlarged, curtailed and varied according to the conditions of counterpoint, harmony, rhythm, etc. So far as thematic imitation is concerned, the symphonic poem is an offshoot of the symphony or overture. What the symphonic poem has gained in conciseness of form it has lost in grandeur and impressiveness. The symphonic poem relates to the symphony as a noble and beautiful church does to a grand, awe-inspiring cathedral. In treating his grandest subjects—"The Divine Comedy" of Dante, and "Faust" of Goethe—Liszt returned to the general outlines of the symphony.

ALBERT LORTZING.

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The symphonic poem is a welcome addition to modern music, but it is capable of further development both in form and character. There is no reason why the polythematic principle should not be applied to it, or why the movements should not be extended. In the future the symphonic poem may rival the symphony, but is not likely to supplant it. The symphony has undergone many changes of detail since Beethoven, and in the course of time it is probable that new forms of instrumental music will be invented, but it will be difficult to reach as high an ideal as that attained by the great masters of the symphony. In grandeur, emotional intensity, thematic variety, contrast of movements, the symphonies of Beethoven, Schubert, Schumann, Brahms and others stand on a higher plane than the symphonic poems of Liszt, Saint-Saëns and many less conspicuous composers who have cultivated this form.

It would much exceed the narrow limits set by this article to attempt to discuss the far-reaching questions connected with the great musical and dramatic reform of Wagner. This forms the subject of an able special article, to which the reader is referred. Wagner's world-wide influence has not been confined to the dramatic stage. His bold independence of thought and creative originality served to break down the barriers of formalism and conservatism, which held back German music after the death of Mendelssohn and Schumann. The Napoleon of music cleared the way, not only for himself, but other young composers who were struggling for recognition. Since his death no German has yet appeared able to follow in his footsteps, or to strike out a path for himself in dramatic music. At the same time all serious dramatic composers, Italian, French, etc., of the present day, have consciously or unconsciously been affected by Wagner's musico-dramatic ideas.

Among all the German composers who have gathered inspiration from the theories and music of Wagner, only a single one seems to have produced a musical drama which bears the stamp of real genius and clearly defined individuality.

Peter Cornelius (1824–74) first became prominent at the time when Liszt at Weimar was doing so much for the advancement of the so-called "new

FRIEDRICH von FLOTOW.

From a steel portrait engraved from a photograph by Weger, of Leipsic. (See page 596.)

German school of composition." Cornelius at once identified himself with this modern movement. It was on account of the indifference of the court and the public toward Cornelius's "The Barber of Bagdad" that Liszt gave up his directorship of the theatre at Weimar in 1858. In the same year, Cornelius's opera, "The Cid," was produced at Weimar. The completion of a third opera, "Gunlöd," was prevented by his death, which occurred at Mayence in 1874.

His comic opera, "The Barber of Bagdad," gives Cornelius a unique position among the composers of the new German school. This seems to be the only work of genius which has been produced in Germany as a result of the Wagnerian cult; and it remains the single but the sufficient ground for a denial of the charge made by disbelievers, that the theories of Wagner can lead to nothing beautiful and good in opera. The opera-poem is by Cornelius himself, and is a marvel of bubbling humor and literary ingenuity; and the music is of exceeding complexity and intensely difficult to render. The methods of treatment are distinctly Wagnerian, but there is not a suggestion of Wagner in the character of the melodies or in the instrumentation. All is delightful and individual, in short, the work of a genius. On the other hand, in the "Cid," a tragic opera founded on Herder's poem, Cornelius was not so successful. It is certain that "The Barber" will ultimately be appreciated; for its sparkling wit and delightful music are irresistible, matched only among German composers by the "Figaro" of Mozart.

Cornelius was far from being a Wagner, but he has done one thing which Wagner probably could not have done: he has written an opera libretto which is considered superlatively witty and entertaining by other people than Germans, and set it to music which is noble, charming and characteristic.

Anton Bruckner has also been prominently identified with the new German school. In his heavy and massive instrumentation and style of writing he is pronouncedly Wagnerian, but he has not endeared himself to the lovers of sweet sounds.

Another prominent disciple of Liszt and Wagner is Felix Draeseke, born 1835, who became enthusiastic for the new school, and contributed to the literature devoted to the propagation of the ideas of Berlioz, Liszt and Wagner. He was one of the few who were openly praised by Wagner. His numerous compositions consist of symphonies, chamber music, songs and piano pieces. Draeseke has written two operas, "Herrat" and "Gundrun," the latter of which has been performed with success. Among his latest orchestral productions are two symphonic preludes to dramas by Calderon and Kleist.

Jean Louis Nicodé (born 1853) is another staunch believer in the new tendencies in modern music. His compositions for orchestra include "Symphonic Variations," the symphonic poem, "Maria Stuart," Suite in B minor, Introduction and Scherzo. He has written piano and chamber music, and several large choral works. His "Symphonic Variations" are especially admired. Nicodé manifests the most astounding technique in composition, and delights in producing startling orchestral effects.

Edward Lassen (born 1830), though a Dane by birth, has been identified with music in Germany for the greater part of his life. He was first made known as a composer through the kind offices of Liszt, who produced on the Weimar stage Lassen's "Le Roi Edgard," "Frauenlob," and "Der Gefangene." These operas met with a decided success. Lassen succeeded Liszt as chief director of the

Weimar opera, and still holds that position. His published works include the music to Hebbel's "Nibelungen," Sophocles' "Œdipus," Calderon's "Circe," and Goethe's "Faust" and "Pandora," "Fest Cantate," "Te Deum," and several symphonies. During the last few years he has occupied himself principally with the composition of songs, which are much admired. His latest work of importance is his violin concerto.

Another worthy representative of the new German music is Alexander Ritter, the composer of numerous vocal works, including operas. There is no doubt concerning the seriousness of his artistic endeavors, nor of his great abilities; but, as with Nicodé, he has large utterance, and but little of real importance to say.

By far the most interesting and the most promising of this class of modern composers is Richard Strauss. He is not related to the Vienna Strauss family. Young Strauss is now Lassen's assistant director at the Weimar theatre, and has shown remarkable ability both as an opera and concert conductor. Although not yet thirty years old, he has produced a considerable number of large works and numerous smaller ones. His earlier efforts show the influence of Brahms, but for the last few years he has adopted the Wagner-Liszt manner. Three symphonic poems, "Death and Redemption," "Macbeth" and "Don Juan," as well as a symphonic fantasia, "In Italy," have been greatly admired. Evidently this young composer has a more promising future than any of his young contemporaries.

Felix Weingartner, the talented conductor of the Royal Opera of Berlin, is a young composer of promise. Besides numerous songs and a serenade for string orchestra, he has written two operas. The second of these, "Genesius," was produced in Berlin in November, 1892, but, as might have been expected, it was not warmly received by the public. Weingartner, like Strauss, is extremely modern in his musical tendencies, and his works, although interesting to connoisseurs and lauded by certain critics, will not at once find public recognition.

FRANZ von SUPPE.

From a photograph from life by Luckhardt, of Vienna
(See page 596.)

It would far exceed the limits of this article to give a complete account of pianoforte playing and composition in Germany since Beethoven's time. The influence of the piano on modern music has been greater than that of any other single instrument. It is not only the favorite of the amateur, but is *par excellence* the composer's instrument. As almost every modern German composer has written for the piano, its literature is far more voluminous than that of any other instrument, and piano players are as countless as the sands of the sea.

Modern representatives of piano style may be classed as follows:

1. Composers with whom technical execution is held subordinate to musical thought and feeling, perfect form, and poetic beauty. Beethoven, Schubert, Von Weber, Mendelssohn, Schumann, represent this class. 2. Piano specialists who have brought manual execution into the foreground and have carried it to an extreme, chiefly for its own sake; as for example, Kalkbrenner, Herz, Henselt, Döhler, Thalberg, Dreyschock, Litolff and Liszt in the earlier period of his career. 3. Remarkable teachers of technique and style, like Czerny,

Moscheles, Kullak and Wieck. 4. Virtuosos who unite great technique with remarkable powers of interpretation, like Tausig, Von Bülow and others.

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5. Composers who are likewise great virtuosos and interpreters, like Liszt and Rubinstein.

Between 1830 and 1840 piano virtuosity as regards mere technical execution was at its height. Kalkbrenner, Herz, and other "finger knights" created furore everywhere by their pyrotechnic feats. This was the era of the "opera fantasia." Let us be thankful that audiences nowadays demand a different kind of musical pabulum. Thalberg (1812–71) marks the highest attainment of this style. He was pre-eminent for his finished execution and rich singing quality of tone. His scales, octaves, arpeggios, trills, and every detail of technique were of marvellous perfection. His style influenced a number of pianists, as for example, Leopold de Meyer, Goria, Döhler, Willmers and Prudent.

Under Thalberg, Liszt, Tausig, Rubinstein, Paderewski, etc., piano virtuosity has reached its apex. Mr. Ernst Pauer, the noted pianist and editor of "Alte Clavier Musik," justly observes: "With regard to rapidity, force, ingenuity of combinations, and dazzling effect, it is not too much to assert that the highest point has been gained, and that with respect to *quantity* of notes and effects our present players are unrivalled; whether the *quality* is as good as it formerly was may be questioned."

The world-wide influence of Chopin and Liszt on piano style is discussed in special articles of this work.

In the time of Bach and Handel the organ was the foremost instrument as the exponent of musical ideas even more than the pianoforte is during the present century. To-day it has its own high place in the temple of art, and counts among its devotees artists of great repute and dignity. During the present century German organists have followed the school of Sebastian Bach, of whom the most prominent are Rink, Johann Schneider, Hesse, Fischer, Thiele, Haupt, Ritter, Becker, Merkel, Herzog, Faisst and Rheinberger. August Haupt and Johann Schneider were remarkable interpreters of Bach's organ works. The former was also a rare teacher, beloved and venerated by his American and German pupils. The most important organ compositions of modern German masters are the difficult and massive concert pieces of Thiele, and the noble sonatas, etc., of Mendelssohn, Schumann, Ritter, Merkel and Rheinberger.

In solo violin playing Germany at first followed the lead of Italy. Mention has been made of the most noted German violinists of the last century. About the beginning of the present century Paris was the centre of violin playing under Viotti, Rode, Kreutzer and Baillot. These masters laid down the principles of violin playing as practised to-day. They were followed by Alard, the modern French teacher, and the so-called Belgian school of De Beriot, Vieuxtemps, Wieniawski and others. As regards finish, brilliancy of style, and purity of tone these Franco-Belgian masters have had a strong influence on Germany. In violin playing Spohr is considered as the direct heir of Rode and Viotti. The contemporaries of Spohr in Germany were Schuppanzigh, Mayseder, Maurer, Molique, Lipinski and others, all of whom contributed to violin literature. Spohr's most distinguished pupil was Ferdinand David (1810–73). He was eclectic and many-sided in his taste and knowledge. As regards

technique and style he set high value on the French masters of the violin. He was the first to play Bach's difficult violin solos in public. Among his numerous pupils was the famous virtuoso, Wilhelmj, who is unsurpassed for his wonderful tone and execution. Joachim also benefited by David's advice.

The violin school, of Vienna, founded by Joseph Boehm (1798–1876), has had a wide influence in training virtuosos. Ernst, G. Helmesberger, Ludwig Strauss, Joachim, J. Helmesberger, Auer and Neruda were trained in this school. Pupils of Pixis at Prague were the renowned violinists Kalliwoda and Ferdinand Laub (1832–74). The latter was a wonderful quartet player, and stood in the front rank as a virtuoso.

Joseph Joachim (born 1831) is the most eminent of living violinists. He has had the widest influence of any violin master as an interpreter of the great masters. Perfect technique, a rich and full tone, purity and elevation of style, and fidelity of interpretation are the leading characteristics of Joachim as a violinist. It may be said of Joachim, as of Liszt, that he not only interprets but *recreates* the music of the great masters. He is equally great as a quartet player and as a soloist. Joachim's compositions are chiefly for the violin. His style is grave and earnest, and suggestive of Schumann. His most important work is the "Hungarian Concerto," which has noble characteristics.

The most noted masters of the violoncello are Bernhard Romberg (1767–1841), Kummer (1797–1879), and his successor in the Dresden orchestra, Grützmacher (born 1832), and the virtuoso composers, Popper, Davidoff and De Swert.

Among the many fine solo players on wind instruments were the renowned clarinetists, Joseph Baermann (1784–1847) and his son Carl (1811–1885). Von Weber was intimately associated with the elder Baermann, and wrote for him the fine clarinet concertos and concert pieces which have become classical. The high artistic character and ability of this family of musicians is exemplified in the person of the thorough musician and gifted pianist, Carl Baermann, Junior. He was formerly professor at the Munich Royal Conservatory, and is now a resident of Boston, where he exerts a noble influence as concert pianist and teacher. Germany has not produced so many singers of world-wide fame as composers or virtuosos, yet during the last half-century, and especially in connection with the Wagnerian drama, the number of celebrated singers has increased. As dramatic artists these German singers are surpassed by none, though in pure vocalism they may not rank as high as those of the Italian and French school. Among the most renowned are Sontag, Milder, Tichatschek, Pauline Lucca, Gerster, Unger, Wachtel, Formes, Stockhausen, Staudigl, Henschel, Wranitzky, Loewe and Schröder-Devrient (1804–60). This last-named singer was one of the most highly gifted artists who ever appeared on the operatic stage. She created the part of Leonore in Beethoven's "Fidelio." In later years she appeared in Wagner's earlier operas, and was of great assistance to him in realizing his ideal of dramatic singing. In his writings Wagner eulogizes her. The musical dramas of Wagner have not only been the high school for orchestral virtuosos and conductors, but above all for dramatic singers. The most famous German singers of the present day have been associated with Bayreuth and the established opera houses of Germany where

PETER CORNELIUS.

From a photograph by Albert, of Munich.

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Wagner's works are performed. The most noteworthy of these Wagner singers are Frau Materna, Marianne Brandt, Malten, Lehmann-Kalisch, Mal-

RICHARD STRAUSS.

From a photograph from life by Hanfstaengl, of Munich.
(See page 601.)

linger, Dietz, Kindermann, Ludwig, Schnorr von Carolsfeld, to whom Wagner pays such a tribute of praise in the eighth volume of his collected writings; Winkelmann, Vogl, Gura, Niemann, Scheidemantel, Van Dyck, Alvary, Betz, Scaria and Emil Fischer.

One of the results of Germany's high development in music, and consequent "division of labor" in the executive part of the art, has been to give great importance to the conductors of orchestras and of large musical societies. Until recently there have been but few cases of really great conductors who were not at the same time prominent composers. Weber, Wagner, Spohr, Mendelssohn, Marschner, Lindpaintner, Rietz and Hiller were all Kapellmeister-composers. The remarkable advance in orchestral technique and the increased work demanded of conductors have given rise to the necessity of training men exclusively for this exacting profession. There are at present in Germany a half-dozen specialists in this branch who are particularly distinguished. Foremost among them is the gifted Hans von Bülow (born 1830). Great as are this master's merits as a piano virtuoso, it is chiefly as a conductor that he has had important influence upon the musical activity of his time. His long connection with the Meiningen orchestra, at a period when it made frequent concert tours through Germany, was of great service in raising the standard of orchestral interpretation throughout the country.

Hans Richter (born 1843) also enjoys an international reputation as a conductor. He is chief conductor of the Imperial opera and Philharmonic concerts of Vienna. He has also frequently conducted the concerts of the London Philharmonic Society. Richter was intimately associated with Wagner, and directed the first Bayreuth performance in 1876.

A conductor of perhaps even greater ability, but of less extended reputation, is Hermann Levi (born 1839), the chief conductor of the Munich theatre. He also was intimately associated with Wagner, and conducted the first performance of "Parsifal" at Bayreuth in 1882. He is at present the conductor-in-chief at Bayreuth. His principal claim to superiority lies in the fact that he conducts equally well the daintiest Haydn symphony and the most complex Wagner music-drama. He is as a conductor what Liszt was as a pianist, universally sympathetic in his interpretations.

Felix Mottl (born 1856) of Carlsruhe, and Ernst Schuch (born 1848) of Dresden, are worthy to be grouped with Germany's great conductors. The former is one of the Bayreuth conductors. The young composers, Strauss and Weingartner, are also able Kapellmeister.

Any consideration of the history of music in Germany would be incomplete without some mention of her great achievements in musical criticism, history, theory, philosophy and æsthetics. In these departments of literary and scientific work, Germany has accomplished infinitely more than any other nation. We have already had occasion, in speaking of certain composers, to mention their literary works. But the majority of writers on music have left no record as artists.

During the eighteenth century the most noted German writers on musical history and criticism were Forkel, Gerbert, Mattheson, Scheibe, Reichardt and J. A. Hiller; on musical theory and instruc-

tion, Fux, Albrechtsberger, Marpurg, Kirnberger, Sorge, Knecht, Quantz, Em. Bach and Leopold Mozart. During the present century the principal writers on the general subject of musical history have been Brendel, von Dommer, Reissmann, Naumann, Langhans and August Wilhelm Ambros (1816–76). For original research, profound learning, and remarkable critical insight the "Geschichte der Musik" by Ambros ranks first among all works on the subject.

R. G. Kiesewetter (1773–1850), the uncle of Ambros, shows equal thoroughness in treating the special subjects of musical history. His monographs on the Netherland masters, on secular song, on Arabian music, etc., are sources of important information. Carl von Winterfeld is the great authority on German church music. His "Der Evangelische Kirchengesang" is a work of great learning.

In the field of musical biography the list is a long one, and includes Marx, Schindler, Nohl, Nottebohm, Lenz, Bitter, Chrysander, Jahn and Spitta.

HANS von BÜLOW.

From a photograph from life by Bieber, of Hamburg.

Otto Jahn's "Life of Mozart," and Philipp Spitta's "Life of Bach," are masterly biographies, which are an honor to the authors and the nation that produced them. They are monuments of exhaustive research and profound critical analysis. Mention should be made of the biography of Beethoven by Alexander W. Thayer, which was published in Germany as the fruits of many years of patient and thorough investigation. The author is an American by birth and education, but has long been identified with German musical literature, and is considered as the authority in all that pertains to the life of the great composer.

Musical criticism has been well represented by Friedrich Rochlitz (1770–1808), the founder of the "Allgemeine Musikalische Zeitung" of Leipsic; Adolf Bernhard Marx (1799–1866), one of the most broadly educated musical writers of his time; Gottfried Weber (1779–1839), editor of the musical periodical, "Cæcilia"; Thibaut, whose "Purity in Musical Art" is a highly esteemed essay; Schumann, the composer, who gave a new and higher direction to musical criticism in his "Neue Zeitschrift für Musik." Schumann's gifted poetical nature is revealed in his critical reviews as well as in his music, and he set an example followed by others, though at a distance, among whom Eduard Hanslick, of Vienna, is perhaps the most worthy of mention; Wilhelm Tappert, the editor of the "Allgemeine Deutsche Zeitung," is a zealous partisan of Wagner. His "Wagner Lexicon" is a curious compilation of all the slang and abuse that have been hurled at the composer and his friends.

Among the imaginative writers on musical subjects, the most remarkable was Ernst T. R. Hoffmann, whose romantic tales have given him a prominent place in German literature. He was composer, poet, singer, teacher, conductor and theatrical manager; he was especially gifted as an improvisator. Everything this eccentric genius did, he did well. Among his works are eleven operas and two

VIENNA OPERA HOUSE.

From a photograph.

symphonies. Schumann was much influenced by the fantastic tales of Hoffmann. His "Kreisleriana" was suggested by Hoffmann's fragments of the imaginary "Kreisler the Kapellmeister." Beethoven wrote a humorous canon addressed to Hoffmann, and Weber loved him.

Germany, during the present century, has produced almost endless works on musical theory and speculation. The most prominent representatives are G. Weber; Hauptmann, whose "Harmony and Metre" is a profound work; Marx and Lobe, whose general systems treat of all branches of musical composition, including instrumentation, and are valuable as books of reference; E. F. Richter and Jadassohn, whose treatises on harmony, counterpoint and fugue are excellent text-books. Other well-known theoretical writers are Weitzmann, Paul, Sechter, Riemann, Friedrich and Heinrich Bellermann and Westphal.

The æsthetics of music have been extensively treated by the foremost German philosophers. Hegel and his followers Vischer and Kahlert, laid

THE CONCERT HALL IN THE GEWANDHAUS IN LEIPSIC.

From an engraving published about 1860.

the foundation of a comprehensive consideration of the subject. The philosophers outside the Hegelian school, Krüger, Schelling, Krause, Carriere, Karl Köstlin, Fechner, Wundt and Lötze, have included in larger works more or less extensive treatments of musical æsthetics, and the interest which Wagner felt for the theories of Schopenhauer is well known. In addition to these, several writers — Schubart, Hand, Schilling, Heinrich Köstlin, Reissmann, Riemann, Kullak, Stumpf, Engel — have written large treatises devoted exclusively to the subject. The object has been to establish, if possible, the psychological relations of music, and to deduce the *raison d'être* of the various musical forms; but no one has yet established conclusions which have been generally accepted. Opposed to these writers are a small number of advocates of a purely formalistic theory of music, — Herbart, Zimmermann and Hanslick. The last-named is the author of a book entitled "Concerning the Musically Beautiful," which has been perhaps more generally read and commented upon than any other single work on musical æsthetics. It is safe to assert that this work of Hanslick does not solve the mystery of the power of

music on the soul. Certainly it seems to be a superficial idea of Hanslick that music has no inward meaning (or Inhalt), and is only a mere play of form (Formspiel). But this interesting little book is so brilliantly written and so carefully considered that it still holds its own, and is known throughout the musical world.

In this connection mention should be made of "The Sensations of Tone," published in 1863 by Hermann Helmholtz, the great Berlin physicist. This work is not only one of the greatest achievements of German science, but is also unique among all works published on the subject of music. It embodies the results of exhaustive research into all phenomena connected with the production of tone and its perception by the human consciousness. In a word, it establishes a firm physical foundation for all future philosophical speculations concerning music.

It is commonly and truly said that the time is not yet ripe for an exhaustive history of music. An enormous amount of material, it is true, has been collected, but in most divisions of the subject the sources of information have not yet been thoroughly explored. At present Germany is distancing all other nations in the contributions made to the sum of historical knowledge concerning music. Not to mention the numberless treatises and monographs which are continually appearing, the regularly published musical periodicals are numerous and excellent, and frequently make important contributions to musical scholarship.

Although the present article is far from professing to present a complete account of all that Germany has accomplished in music, it may serve to show the many-sided character of musical culture in that land. Not one of the many branches of musical activity has failed to feel the influence of Germany, and in only a few branches does she hold any other than the leading position. In our own day her musical zeal remains unabated. The number of musical compositions and books published year by year in Germany is enormous, and the proportion of her young men who enter on the career of teacher or performer seems to be increasing rather than diminishing. While it is true that there are very few great composers now living in Germany, and that they are rivalled by the living composers of other nationalities, and even though in the latest music of over-cultivated Germany there is a want of freshness, naturalness and *naïveté* that belong only to musical youth, yet there is no reason for supposing that any other nation will, in the near future, usurp Germany's well-merited title of "laureate amongst all musical nations."

John K. Paine.

Leo R. Lewis.

JEAN BAPTISTE LULLY

Reproduced from the rare folio print engraved by Roullet, after Mignard.

JEAN BAPTISTE LULLY

ULLY is justly considered the founder of opera in France, although he was not the first to compose operas in the French language. Several of his biographers assure us that he was of noble birth, supporting their statements by the letters of naturalization granted him by Louis XIV., in December, 1661, in which the composer is called the son of Laurent Lully, a man of quality, and Catherine del Sarte. It is, however, more probable that he was the offspring of an obscure country miller who dwelt near Florence, as stated by Guichard in a celebrated memoir which he drew up at the time of his lawsuit for dissolution of partnership with Lully, who had co-operated with him in the management of the Opéra.

By chance it came to pass that the Chevalier de Guise, when travelling in Italy, discovered young Baptiste Lully in Florence, his native place. The nobleman was impressed by the precocious intelligence that sparkled so brightly in the boy's eyes. He who was destined to become the founder of lyric tragedy in France was singing popular songs, accompanying himself upon the guitar, from instinct rather than training, for he had never been taught to play that instrument, and possessed, as yet, only the most primitive ideas regarding music. He was then about twelve years of age.

At that time, people were not very musical in France, Italy being much more advanced in that respect. In the era of Le Grande Monarque, "Le Roi Soleil," there were neither orchestras nor singers in the true sense of the words, and opera was, so to speak, quite unknown.

The first musical play ever seen in France was produced on the occasion of the marriage of Mlle. de Vaudemont, Marguerite de Lorraine, sister-in-law of King Henri III., to the Duc de Joyeuse. It was performed on the 15th of October, 1579, at the Château de Moustier, in presence of ten thousand spectators, and the Italian, Baltazarini, fulfilled the duties of impressario. He was ever afterwards known by the name of Baltazar de Beaujoyeuse, and in this way the Duc de Joyeuse may be said to have ennobled him.

This Italian had been brought to France by the Comte de Brissac, and Catherine de Médicis appointed him musical director, with the dignity of valet, to her court. He played the violin after the manner of a virtuoso — for his time. It was this same Baltazarini who composed the dance music in the opera-ballet "Cérès," of which Claudin wrote the vocal score.

Cardinal Mazarin was fond of musical plays, and in 1644 he caused to be brought from Italy dramatic singers who, in the hall of the Petit-Bourbon and in presence of the king, Louis XIV., gave a representation of the "Festa della finta pazza," a melodrama in five acts interspersed with comic interludes. Two years later, the Abbé Mailly organized a representation of a lyric tragedy entitled "Akebar, Roi du Mogol," which was given in one of the halls of the episcopal palace of Carpentras.

The taste for music was gradually extending in the ranks of cultivated French society, and Mlle. de Montpensier had asked the Chevalier de Guise to bring for her from Italy — the cradle of opera — "a young musician to enliven my house."

"Will you come with me to Paris?" asked the Chevalier, addressing the little singer and guitarist: to which the lad, without a moment's hesitation, and as if impelled by his destiny, joyfully answered, "Yes." Thereupon the twain set out for the French capital, and the Chevalier *gave* his Italian musician to "Mademoiselle."

The grand-daughter of Henri IV. received Baptiste as she would have received a pug dog, — an animal then very fashionable. For a few days she amused herself with her little musician, then wearily

cast him aside, finally relegating him to her kitchens, where he was enrolled among the scullions. It was thus that the nobility and clergy of that day were wont to treat musicians, great and small. It must not be forgotten that the Archbishop of Salzburg, who kept the divine Mozart in his service for a certain time, made him wear livery and sent him to take his meals in the kitchen with the servants.

While washing the dishes or stirring the kitchen fire, and possibly while tasting the sauces, unknown to the *chef*, the little Florentine lifted up his voice in song. In his spare time he played the guitar or practised the violin, upon which instrument he is said to have become an accomplished player.

Occasionally he was given verses, which he set to music with great facility. To Lully is attributed the air which became so popular and which is still sung, more particularly in the country districts, to the words "Au clair de la lune, mon ami Pierrot."

One day were sent to him some couplets that were far from laudatory of the proud princess, his mistress. The verses greatly diverted Baptiste, who composed a pretty air to the words, and sang it to every one. This afforded much amusement in the kitchen of haughty "Mademoiselle," who, hearing of the insult, caused her audacious and disrespectful scullion-composer to be expelled from her house.

In his secret heart, the great musician, that was to be, felt glad when thus disgraced. He was free; penniless, it is true, but courageous and full of hope in the future. He began to study harmony under Gigault, the organist of St. Nicolas-des-Champs, and ultimately succeeded in gaining admittance to the Grande Bande des Violons du Roi, which consisted of forty performers. Some few airs which he wrote for the violin were favorably received and rendered in the presence of the Le Grande Monarque himself. His Majesty was, indeed, so pleased with the young artist (Lully was then nineteen), that he appointed him Inspector of the violins. And this was not all, for the king organized for Lully's satisfaction another band of musicians, called Les Petits Violons, in order to distinguish them from the "Grande Bande."

From that moment a brilliant future awaited the composer. His agreeable manners, docile spirit, and a certain wild audacity, that did not diminish his profound deference for his benefactor, the king, won and retained the royal favor; genius did the rest.

The little band of violinists, thanks to their skilful training under the direction of Lully, achieved wonders, far outstripping the original band in regard to both time and accuracy of execution.

Being now in high favor at court, Lully was authorized to compose dance tunes for the ballets that Louis XIV. caused to be performed nearly every year, and in which his Majesty himself participated. Later he composed the entire musical portion of these entertainments, which were sometimes called "Mascarades." He was uniformly successful, and Fortune had evidently chosen him for her own.

Enterprising and full of confidence in his talent and *savoir-faire*, Lully, having formed a friendship with Molière, did not hesitate to appear as a comedian and to perform in the pieces that were represented in the great dramatist's theatre. In 1669, he took the *rôle* of Pourceaugnac in the piece of that name, and the Mufti in "Le Bourgeois Gentilhomme."

Certain writers, contemporaries of Lully, foremost among whom must be mentioned the great Racine and the no less illustrious La Fontaine, have passed a somewhat harsh judgment on the composer's character. It is true that he sometimes showed himself a most abject sycophant in presence of the nobility at court, and especially before the king. But what courtier was not humble in presence of the sovereign of that court? Still, in spite of his humility before the great, Lully did not completely lose his dignity. On certain occasions his retorts to influential persons at court, and even to the king himself, were characterized by remarkable boldness. Two examples may be given to show the droll and daring humor of the celebrated composer.

It happened, one day, that the Marquis de Louvois, the powerful minister of Louis XIV., taunted Lully with having secured the king's friendship solely by his talent for buffoonery. To this the musician, drawing up his head proudly, made the fearless reply, "Zounds! you would do as much if you could!"

Again, at the first performance of "Armide" at Versailles, Félix Clément tells us, some unforeseen difficulties prevented the raising of the curtain at the appointed time. The king, becoming impatient at the delay, sent one of the officers of his guard to inform Lully of his dissatisfaction. The

words, "The king is waiting," elicited from the composer a reply as sharp as it was wanting in respect. "The king," said he, "is master here, and nobody has the right to prevent him waiting as long as he likes!"—a quip more witty than prudent. The courtiers believed that the man who dared to make such a reply was irretrievably lost; and when "Armide" was given at the Royal Acad-

JEAN BAPTISTE LULLY.

From an engraving by Bonnart at the British Museum.

emy of Music on the 15th of February, 1686, the audience, fearful of compromising themselves if they applauded the work, received it in a depressingly frigid manner. Convinced of the merit of his score, Lully had it executed a few days later for his own satisfaction (as did the king of Bavaria, recently, with Wagner's lyric dramas at the theatre of Bayreuth). Louis XIV. hearing of this, and feeling that a work which had been pronounced good by *his* musician could not be otherwise, set the seal of his praise on the score of "Armide," which immediately obtained a signal success and was even proclaimed the best work that Lully had written.

It has also been said that the founder of French opera, though humble and abject in the presence of the powerful, was proportionately insolent and despotic with his artists and the persons employed at the Opéra. It is true that Lully often flew into a passion and accused the performers of clumsiness, and he went so far, on one occasion, as to break the violin belonging to one of the members of the orchestra upon the head of the unfortunate performer, because he had failed to render a somewhat difficult passage in a satisfactory manner. The composer made amends for his violence, however, by presenting to the insulted violinist three times the value of the broken instrument, and also by inviting him to dinner.

Apart from the acts he committed in moments of passion, Lully was a model director and far outshone any who preceded him. He found time to do everything; he composed, attended the court, saw to the *mise-en-scène* of his operas, and superintended the rehearsals of both the vocal and instrumental elements of the piece. He paid great attention to the scenic effects, which were very complicated in that day, and being a clever comedian and an accomplished dancer, he acted as stage manager and general director of all dramatic performances.

Lully married the daughter of Lambert, who is mentioned by Boileau in his third satire; and their union was a happy one. In the course of time the composer became wealthy, and the owner of several houses in Paris. His death was brought about by a curious accident. Louis XIV. having been ill, on his recovery, Lully composed, as a thanks-offering, a "Te Deum" which was performed under his direction at the Feuillants in the Rue Saint-Honoré, on the 8th of February, 1687. During one of the rehearsals Lully was beating time with his cane, and, in so doing, accidentally struck his toe, inflicting a bruise. The injury, which seemed at first nothing more than a slight concussion, speedily developed into a serious sore; an abscess appeared, and of such a malignant character that the doctors considered it would be necessary to amputate the affected part. Lully hesitated to sanction this extreme step, and in a short time it became a question, not of amputating merely the toe, but the entire foot. The patient would not consent to this, however, and the disease, making rapid progress, soon affected the whole leg, and the one hope of saving his life lay in the amputation of that member. Unfortunately, at the very moment when he appeared willing to undergo the operation, a quack came on the scene and offered to cure the patient without recourse to amputation; but the efforts of this empirical pretender were in vain, and the illustrious composer passed away at Paris, on Saturday, the 22d of March, 1687, aged fifty-four years. Of him Mme. de Sévigné wrote, after listening to some of his more serious music, "If there be music in heaven, it must be the music of Lully."

The distinguishing qualities of Lully's dramatic music are nobility of style, correct declamation, and truth of sentiment, dramatic and scenic. Most of the ornate effects in vocal music which were then fashionable in Italy were excluded from French opera by Lully.

In "Alceste," a lyric tragedy in five acts, with prologue, the words by Quinault, Lully's third work, performed in the month of January, 1674, we find the celebrated air sung by Charon. It is a veritable masterpiece of lyric declamation, and is still frequently sung and has not become old-fashioned, for it embodies that supreme quality that knows no date, human sentiment voiced in a truthful manner.

"Cadmus et Hermione" was the first great work produced by Lully. The master had just taken possession of the Palais-Royal hall, as director of the Opéra, by royal favor, and it was with this piece that he inaugurated his control. So far, the composer had written only interludes, interspersed with songs and dance music, among which the most important were those written for pieces by Molière, "Le Bourgeois Gentilhomme," "La Princesse d'Elide," "Le Mariage Forcé," "L'Amour Médecin," "Monsieur de Pourceaugnac," and "Psyché." He had also written, prior to his brilliant *début* as a dramatic composer, the music for the ballets "La Raillerie," "Le Ballet des Muses," "Cariselli," "Les Amours Déguisés," and several others.

Before his first tragic work, Lully had produced the pasticcio, composed of airs borrowed from his own *répertoire*, "Les Fêtes de l'Amour et de Bacchus," a pastoral in three acts for which Molière, Benserade, and Quinault wrote the words. The composer, ever fortunate, had the pleasure of seeing, at a performance at which the king was present, the Duke of Monmouth, the Duc de Villeroy, and the Marquis de Rassen dance in this pastoral; for, with a view to acquire graceful deportment, they were content to mix with professional dancers. This fact is significant of the manners of society during that period in the history of France, and the applause bestowed by Louis XIV. upon the noble dancers, also redounded to the credit of Lully and contributed to his promotion.

"Atys" was a particularly fortunate piece, for it gave especial pleasure to Le Grande Monarque, who might have said, without undue exaggeration, "La France, c'est moi!" This work, on which Quinault collaborated, was produced for the first time at the Château of St. Germain, in the month of January, 1678, in the presence of Louis XIV., and was not brought to the notice of the Parisians before the month of August of the following year. "Atys" was therefore called the "Opéra du Roy."

LULLY.

From an engraving in Clement's Musiciens Célèbres. Probably suggested by the Mignard portrait, although the face is reversed.

The first performance of this lyric tragedy at St. Germain was made especially attractive because the dances were executed by lords and ladies of the court, in conjunction with the ordinary dancers of the Royal Academy of Music. Many of the morceaux in "Atys" are worthy of mention. The critics of the time have greatly eulogized the air "Le Sommeil" in the third act, on account of the persistence of the rhythm in the bass (four quarter notes).

Just as "Atys" was called the "King's Opera," so "Isis" received the name of the "Musicians' Opera." A music critic of the times writes as follows concerning the work: "This opera is the most erudite ever written by Lully, who spent an infinite time upon it. At the court performance, the great number of instruments, played by the most accomplished masters, contributed not a little to emphasize the beauties of the music."

M. de Lajarte, formerly the librarian of the Opéra library, and one of the principal collaborators of the publisher, Michaelis, of Paris, has recently realized the happy idea of reconstituting and condensing, with piano accompaniment, the masterpieces of the French opera of the seventeenth century, and he makes the following interesting remark respecting this "great number" of instruments: "The extraordinary number spoken of by Fresneuse dwindles down to trumpets in the prologue, and flutes at the end of the third act. But, by a happy coincidence, these two symphonic members of the work which so astonished our forefathers are also a subject of astonishment for us modern critics, at least in the matter of the trumpets. The degree of skill and certainty in tonguing displayed by the trumpet players in Lully's orchestra was nothing short of marvellous." The trumpet parts in the works of Bach and Handel are not less difficult of execution, and at this day it would seem that they could not possibly be played.

Now that the music known as imitative has made such notable progress, frequently exceeding the limits of good taste, now that Meyerbeer, Berlioz, and, above all, Wagner have carried to such perfection the complicated art of orchestration, it is very interesting to read in the score of "Isis" the air imitative of the noises in nature and called the "air de Pan." It enables us to realize the extraordinary progress made in instrumentation since Lully's time. This air was exceedingly popular at that day. In addition to the sounds heard in

nature, which are not made very prominent, however, this page of music is rich in declamation, and is not without charm. But sweeter to the ear, in our opinion, is the duet of nymphs in the second act. It is simple, clear, and remarkably graceful.

It will be readily understood that the limits of this biography will not admit of an exhaustive criticism of Lully's works. We can only point out, in a somewhat cursory manner, the finest passages of his better-known operas, "Psyché," "Bellerophon," "Proserpine," "Armide," etc. In "Bellerophon" one is fain to quote the entire prologue, in order to show the *ideas*, the *subjects*, or, to put it in another way, the mere melody. This grand spectacular lyric tragedy was performed with great success during ten consecutive months, and it was afterward reproduced several times.

"Phaéton"—for some inexplicable cause—has been called the "people's opera," just as "Armide" has been styled the "women's opera."

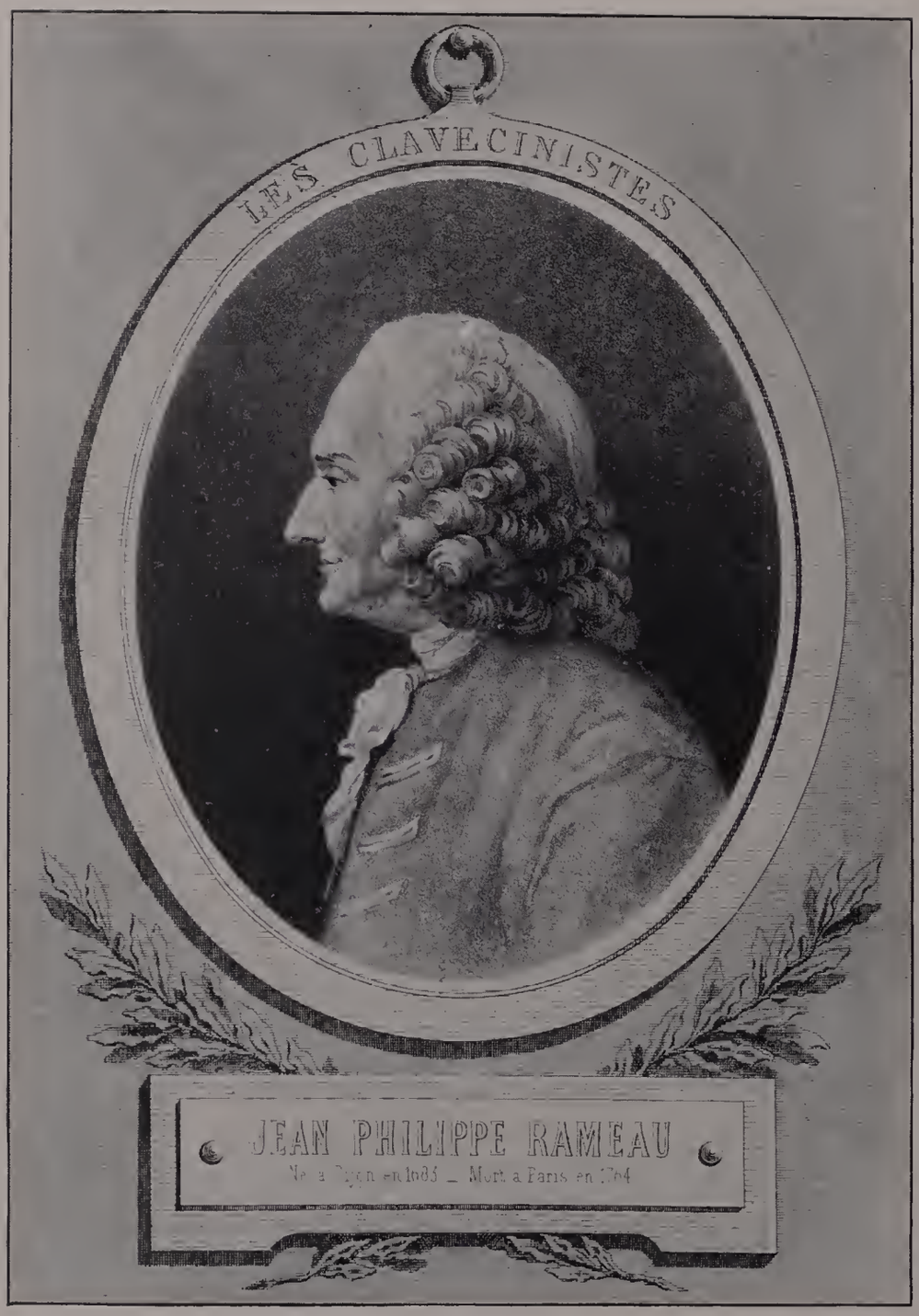
Lully's "Armide," although much inferior to the "Armide" of Gluck, must nevertheless be included among his works best adapted for the stage, and the most concentrated in style. Only eight years before the appearance of Gluck's immortal "Armide," that is to say, in 1764, the Academy of Music performed the opera of the same name by Lully for the last time, and with brilliant success.

"Persée" is, without doubt, one of Lully's finest works. The score abounds with charming morceaux, the product of a skilled and fertile pen. This opera held its place for long in the *répertoire*, and each time it was revived the public accorded it a favorable reception. The libretto, by Quinault, the faithful collaborator of the musician, is written in a superior style, offering excellent situations for the musician. Nor should we forget to mention "Proserpine," Lully's tenth opera in order of representation.

We have already observed that the distinguishing trait of the dramatic music of Lully, as compared with his contemporaries, is pre-eminently the grandeur of his style, with a declamation so exact that it may be described as perfect. His music is the embodiment of the art of moderation in the recitative, and the accessories of song so lavishly employed by nearly all the Italian composers of the seventeenth century are not permitted by him to overwhelm the essential note of the melody. Lully shows less variety, less flexibility in the ensemble of his productions, than do Carissimi, Léo, Pergolèse, and Marcello, but he comes nearer dramatic truth than any of these masters. His music, for the most part, has the killing frost of age upon it; but that he was a man of genius is scarcely in need of demonstration. He was an innovator, as surely as was Gluck, and, moreover, was an epoch-maker in operatic music. As a musician he was not without learning, as an examination of his overtures will clearly evidence. Some charming pieces for the clavecin show him as a pleasing and skilful writer for that instrument. The student can still find much in Lully's scores that will repay thoughtful attention.

The name of Lully is inseparable from that of his faithful collaborator, Quinault, the versatile and imaginative poet who aided the composer by providing him subjects which were not only suited to the taste of the time, but contained situations adapted for the purposes of the musician. Before all and beyond all, Quinault, who in no wise deserved the bitter satires that Boileau showered upon him, thoroughly understood the genius of Lully, and knew how to adapt that genius to the tragedies which he was thereby inspired to write.

It will be understood why we do not give a facsimile reproduction of Lully's musical manuscript, when we say that neither in the musical library of the Opéra, nor in that of the Conservatoire, nor at the National Library of Paris, nor anywhere else, can a single note of music from the pen of the founder of French opera be discovered. The same is true of his handwriting, not a line of which has come down to us. All that remains of it are three signatures. The composer of the music of "Le Bourgeois Gentilhomme" has this in common with its author, Molière, of whose writing only two or three signatures are extant.



JEAN PHILIPPE RAMEAU

Reproduction of an excellent lithograph portrait of Rameau.

JEAN PHILIPPE RAMEAU

JUST as Lully was the glory of the seventeenth century, so French musical genius is represented in the eighteenth by Rameau, the most learned theorist and illustrious composer of his time.

Jean Philippe Rameau was born at Dijon on the 25th of September, 1683. His father and mother were amateur musicians, and they carefully taught their son the elements of the art of which he was destined to become such a celebrated master. The little Rameau made very rapid progress, and his numerous biographers are agreed that at the age of seven there was no musical score which he could not execute at sight on the harpsichord.

In spite of his extraordinary talent for music, Rameau's parents did not wish him to become an artist. They desired that he should enter the magistracy, and placed him as a student in the care of the Jesuits. He did not make much progress, however, and did not get beyond the fourth class in Latin; for his head was full of music and he could not apply himself to study, insomuch that he became a deplorable example for his school-fellows. His copy-books were annotated with fragments of music which passed through his mind and which he took a great pleasure in putting upon paper. He was at last sent away from the Jesuit college as an intractable pupil; he had but a very slight knowledge of Latin, French, or history, and the same might be said of other subjects.

On returning to his family he gave himself up completely to the study of the harpsichord and the organ, and also learned to play upon the violin. As regards harmony, the youthful Rameau failed to get beyond the first principles of that art-science, as he could not find in Dijon any musician sufficiently well informed on the rules and practice of counterpoint to perfect his knowledge of harmony. Who knows whether it was not precisely this unfortunate blank in his studies which caused him later on to undertake the theoretical inquiries into the formation of chords that are the subject of his admirable treatises on harmony?

Before he had thoroughly learned the laws of harmony, Rameau, as yet a beardless youth, yielded to the law laid down by the little winged god whose name is Cupid. He fell madly in love with a widow who was his neighbor. Everybody knows that nothing exercises a more unfortunate or more beneficial influence over the mind of a young lover than the advice given him by the woman he loves. Happily the widow gave good advice to her adorer. She went so far one day as to reproach him with his ignorance of the French language. "You spell like a scullion!" she told him. Rameau did not die on the spot in consequence of this outrage, for he was a strong-minded youth; but his face became scarlet, and he promised to study — a promise he kept.

Rameau's father, however, who desired to put an end to the intrigue carried on by his son — who was as precocious in passionate gallantry as he was talented on the harpsichord — broke off the liaison by sending him to travel in Italy. Rameau did not tear himself away from his fair neighbor without great emotion, his heart beating *prestissimo appassionato;* but he was bound to obey the paternal behest.

The future author of "Castor and Pollux" was not yet eighteen years of age when he arrived in Milan. The works of the Italian composers then in vogue did not at all modify his taste, which was entirely the outcome of his own peculiar character. He heard the music of Scarlatti, Lotti, Duni, Caldara, Leo, and it caused him surprise rather than satisfaction. He remained but a short time in the capital of Lombardy, and did not continue his Italian excursion further than that point. He had but one desire, and that was to return to France. Chance

having brought him into contact with a theatrical manager, who had come to Milan to get together an orchestra and an operatic troupe for a tour in the south of France, Rameau accepted an engagement as violinist. It was several years later when he returned to Dijon. Whether or not he sought the widow for whom he had felt such an affection history does not say. We are rather inclined to think that he did not see her again, as he remained at Dijon but a very short time. Henceforth, he patiently awaited the moment when he should be able to go to Paris, to sit at the feet of eminent masters who would perfect him in the art of composition.

Finally he left for the French capital, and arrived there in the course of the year 1717, being then about thirty-four years of age. It was very late to commence the study of an art of which he as yet only imperfectly understood the technique. Especially was it late to dream of attaining celebrity in theatrical music, access to which was always very difficult for unknown composers.

Rameau at last believed that he had found a protector and a professor who would be disposed to complete his musical education, in the person of the organist Marchand, who was held in great esteem in Paris. But Marchand at once detected the superior genius — although it was then in a latent state — of the Dijon musician, and under the influence of fear and jealousy he sent him away. He acted indeed in a most culpable manner towards Rameau and showed unjust partiality to others, as we shall see.

The position of organist at the Church of St. Paul becoming vacant, it was submitted to public competition. Rameau, being obliged to work to keep the pot boiling, presented himself as a competitor against one Daquin, who was an indifferent organist, and still more indifferent composer. Marchand was appointed judge of the competition. According to the testimony of all who were present at this interesting trial, Rameau stood forth immensely superior to Daquin. Nevertheless Marchand decided in favor of the latter, and consequently the position was given to him. After this check, Rameau was obliged to accept a place as organist at Lille. He left Paris regretfully; but his departure was a source of great satisfaction to Marchand, who feared his presence there.

Rameau did not remain long at Lille. He had a brother at Clermont, in Auvergne, who was a musician of some talent, and organist of the cathedral of that city. Wishing to retire, he offered Jean Philippe the position which he was leaving, and the place being a remunerative one, Rameau accepted. He was, however, to his deep regret, obliged to enter into an engagement for a certain number of years, for towards Paris his eyes were ever turned.

Situated in the midst of the mountains, the town of Clermont was at that time very little visited by strangers, and Rameau concentrated himself in his own personality. He wrote motets and pieces for the harpsichord. There, too, he reflected upon the natural laws governing the formation of chords, the theory of which had not then been expounded. After deep and continuous study — like Newton when he discovered the law of gravitation — Rameau at last discovered the secret of harmony. To him belongs the glory of being the first to formulate these laws, in his first work, of which we shall speak presently.

Four years had passed away, yet Rameau was bound to remain at Clermont for several years more, in accordance with the terms of his agreement; but he still saw Paris in his dreams, Paris, the only city where he could produce his compositions and his book on theory. He was, however, held in great esteem at Clermont, and in spite of his repeated attempts to cancel the agreement he was unable to do so. He then devised a plan by which he should be sent away from his church for reasons contrary to those which were advanced by the friends and admirers who desired him to remain there. They thought that he was an inspired organist and that his harmonies were of an elevated and powerful character. Rameau suddenly began to play on his noble instrument like an ignorant musician, destitute of ideas, bringing forth such discordant and frightful sounds that the clergy were scandalized and the faithful stopped their ears. Remonstrances were made to him. He answered that he could do no better; that it was in this wise that the noble art of the organist had been suddenly revealed to him, and that he should always play in this manner. He was accordingly dismissed and received his discharge with infinite joy. At the last service which he attended, when his successor sat by his side, he ceased his practical joking and played upon the organ in such a manner as to compel the admiration of all who heard it. He was

determined that they should regret his departure, and he succeeded marvellously.

Thus Rameau returned to Paris, where, in the course of a short time, he published his treatise on harmony. But the subject was so novel and the explanations given by the author so abstruse that musicians failed to understand it. This, however, did not prevent them from speaking of it malevolently, with the naive and base assurance born of ignorance and vanity. Profoundly saddened but not discouraged by this result, he turned to composition for the renown which was not accorded to him as a theorist.

Rameau wrote with rare facility cantatas with choruses, sonatas, and other pieces for the harpsichord, which caused him to be regarded with great interest by the public. Pupils came to him and he obtained the position of organist at the church of Sainte-Croix-de-la-Bretonnerie. He would have been perfectly happy in this position, had he not yearned for a grander destiny, of which mention has already been made — success as a composer of grand opera.

To test his strength he made his debut in a small theatre, as the author of the scores for several pieces written by his fellow-Dijonais, the poet Piron, of happy memory, with songs and dance-tunes, which did not pass unnoticed. Then, resuming his labors on musical theory, he published his second book on the subject. This book, like the first, did not escape the malevolent criticism of ignorant persons; but this tended to spread abroad the name of the author, which came to be talked of in spite of the efforts made to keep it secret. Rameau's instrumental music began to be sought after, and his pieces for the harpsichord were played everywhere. This result was not what he had hoped to attain: conscious of his superiority as a dramatic composer, his goal, as we know, was the Académie de Musique. He applied to the echoes of the neighborhood, that is to say, to all the lyric poets who had a reputation. These turned a deaf ear to his request, being fearful of collaborating at the debut (always an uncertain matter) of a composer in so difficult, so complex an art as lyric tragedy.

At last, however, Rameau found the golden key which, so the proverb says, opens every door, even the door of the Opera, in the person of the great financier, M. de la Popelinière, whose wife was one of his pupils and took lessons on the harpsichord. M. de la Popelinière arranged a meeting at his house between the most illustrious Voltaire and Rameau, the humble aspirant to musical glory. Voltaire promised to write an opera for the protégé of the great Farmer-General, and this piece appears in the complete works of Voltaire under the title of "Samson." The literary masterpiece of the great writer pleased Rameau greatly, and he set to work upon the accompanying music with great enthusiasm. When the score was finished the musician rendered it at de la Popelinière's house, in presence of Voltaire and a chosen few. Rameau emerged from the ordeal triumphant; but, alas! there's many a slip 'twixt cup and lip. The director of the Académie de Musique would have nothing to do with the

JEAN PHILIPPE RAMEAU.

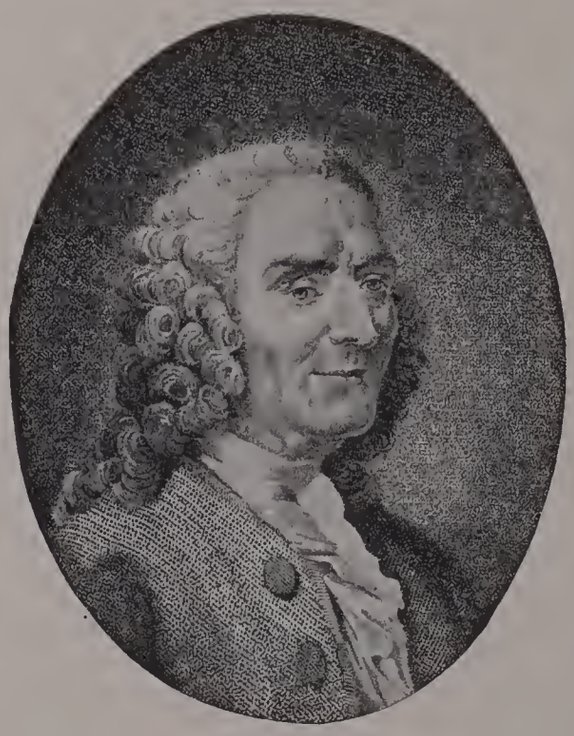
From a lithograph at the Paris Opera Library, made after a drawing by E. Neslo.

piece, which he considered unsuitable for the opera, because founded on a biblical subject. It is interesting to remember what Voltaire has written on this question.

"Rameau," says he, in speaking of "Samson," "Rameau, the greatest musician in France, set this opera to music about the year 1732. It was about to be produced, when the same cabal which at a later date succeeded in causing the representations of 'Mahomet' (one of Voltaire's tragedies) to be suspended, prevented the production of 'Samson' at the Opéra."

I do not know whether the cabal spoken of by the author of the "Dictionnaire Philosophique" was responsible in this matter. I should be inclined to think that the director of the Opéra simply took counsel with himself. Whatever the fact, Voltaire adds:

"And at the very time when permission was given for this piece ("Samson") to be played at the Theatre of the Comédie Italienne, and when 'Samson' worked miracles conjointly with Arlequin, permission was not granted for the same subject to be represented in a noble and worthy manner at the Theatre of the Académie de Musique. Our musician has since made use of nearly all the airs in 'Samson' in other lyric compositions, which envy was unable to suppress."



RAMEAU.
From a copperplate engraved by J. W. Bellinger, Berlin, 1802.

It is quite true that Rameau utilized, but long afterwards, a part of the music in "Samson" for his opera "Zoroastre." This work was not his début at the opera. The composer appeared before the Académie de Musique with "Hippolyte et Aricie," by the Abbé Pellegrin, a worldly abbé if there ever was one, and a great playwright, concerning whom these verses were written:

Le matin catholique et le soir idolâtre,
Il dîne de l'autel et soupe du théâtre.

M. de la Popelinière advanced 500 livres to the Abbé to secure him against the possible failure of the piece, and Rameau set to work again. This opera was given on the first of October, 1733. The composer attained renown in his fiftieth year: he was old in years but young in fame, as we have seen.

Before examining the dramatic works of Rameau and forming an opinion as to their influence upon French art, we will add a few words concerning the composer's personal appearance. He was tall in stature and extraordinarily thin. His face was furrowed by deep wrinkles; he had an aquiline nose, a broad and open forehead and prominent cheekbones. The mouth was large, the look frank and bold and indicative of energy, perseverance and will-power. One might have supposed him a person of delicate health, although he was never seriously ill, owing to the very sober regime which he had adopted. Given much to reflection, he was not talkative and never spoke of himself. He married a young lady named Marie Louise Mangot, who was a good musician and had a very fine voice, and she made her illustrious husband very happy in his home circle by her amiable character and her kindness of heart. He had by her three children, one son and two daughters. Rameau died at the age of about eighty-one, in the same month as that which saw his birth — the 12th of September, 1764 — leaving behind him a considerable quantity of dramatic music, although he had only begun to write for the theatre, as we know, at an age when many men have finished their career.

STATUE OF RAMEAU IN PARIS OPERA HOUSE

Reproduced from a photograph made for this work by special permission. One of four life-size statues placed in the vestibule of the Opera House, at the foot of the grand marble staircase.

"Hippolyte et Aricie" met with but doubtful success, about which there was difference of opinion. Accustomed as the public was to the flowing music of Lully, that of Rameau was considered brusque and his harmonies rough and dissonant. They were indeed very bold for the time. What astonished the amateurs and put to rout the imitators of Lully, such as Colasse, Desmarets, Blamont, was the novelty of the modulation, the suddenness of the changed chords, the character and style of the instrumentation. With Rameau, the flutes, hautbois, bassoons, manifested themselves at intervals, without any interruption of the general theme of the symphony. Rameau sought to give and gave to each instrument its own particular force and value, which enhanced the interest without detracting in any degree from the unity of style of the piece.

At a later date, when he had attained the full measure of his experience, Rameau certainly produced better work than "Hippolyte et Aricie." At the same time this first opera of the great French master is full of dramatic beauty and attractive conceptions. We may cite, as an example, the charming chorus of nymphs in the prologue, the graceful gavotte which was sung: "A l'Amour rendons les armes." And again, the fine air sung by Aricie in the first act, the chorus, "Dieux vengeurs, lancez le tonnerre"; with a purely instrumental page to imitate the thunder, which certainly does not equal the storm of the pastoral symphony, but which at the same time is not wanting in effect, particularly the violin arpeggios. The second act, the scene of which is laid in the infernal regions, is characterized by a boldness of harmony and a striking novelty for the period. The two first movements of the first scene are simply pure Weber. The rest is of the same fantastic character.

There is no musician, however humble his attainments, who does not know and admire the trio of the Fates, "Quelle soudaine horreur." The succession of chords on the words, "Où cours-tu, malheureux?" are striking in their expression. This would appear even at the present day as a happy and wonderfully effective discovery.

"Les Indes Galantes," an heroic ballet, was the second work that Rameau gave to the Opéra. He was then fifty years of age. The public, who had become more accustomed to the musician's peculiarly characteristic style, received this work in the most favorable manner. From that time forth, the master who had experienced such difficulty in obtaining access to the Opéra, was rewarded with one long series of triumphs. He reigned in the opinion of the musicians and the habitués of the Académie de Musique as an omnipotent sovereign of the art. "Les Fêtes d'Hébé," "Dardanus," "Zoroastre," "Anacréon," "Platée," "Les Fêtes de Polymnie," "Les Fêtes de l'Hymen et de l'Amour," are works which bear the impress of Rameau's genius. His talent appeared to the most advantage, however, in "Castor et Pollux," his dramatic master-piece, which indeed is a fine example of theatrical music.

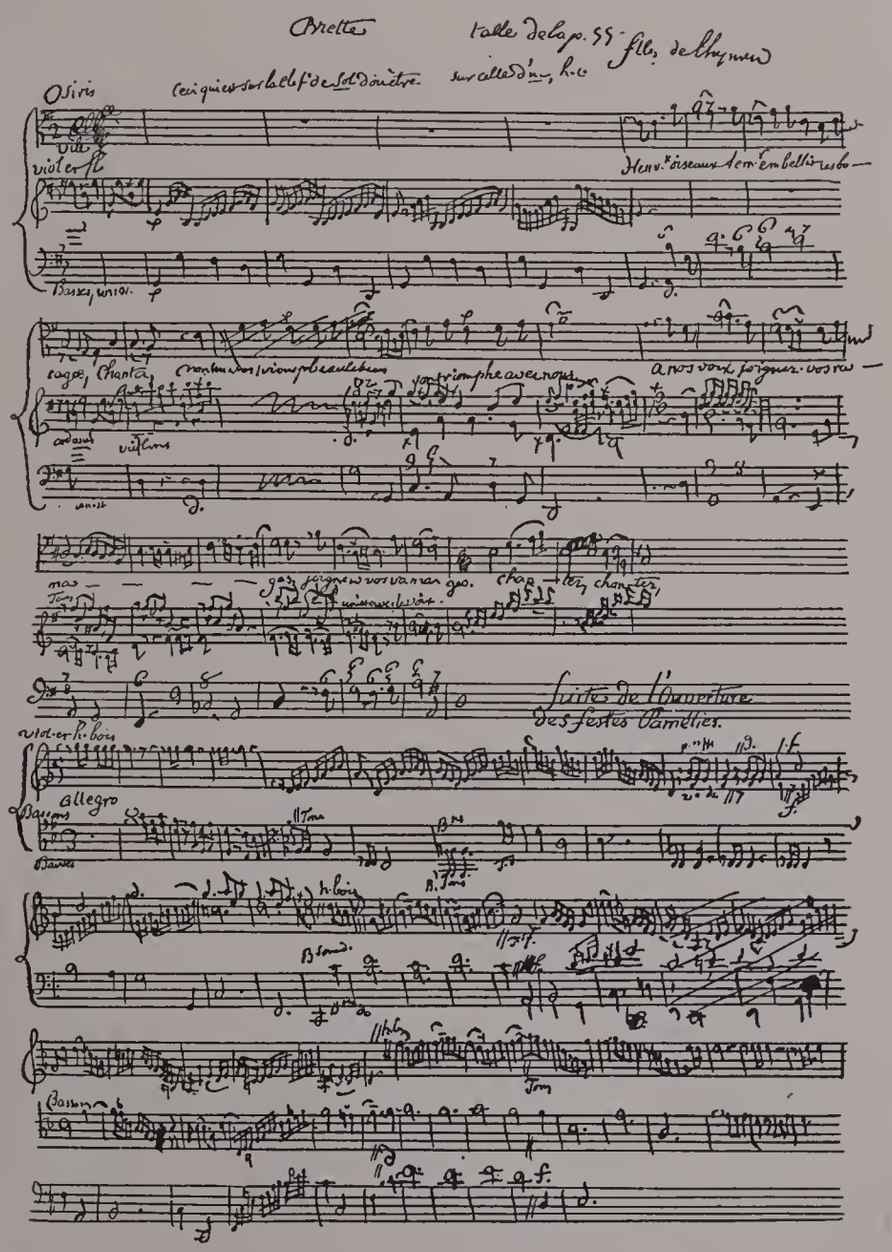
We mentioned above the theoretical works of Rameau, and now propose to make further reference to them. Rameau's theory, which threw a flood of light upon what before his time was darkness and empiricism, is entirely based upon the eternal law governing the creation of chords by the resonances of the monochord. Rameau found in these resonances the *fundamental bass* of the different chords composed of a succession of thirds. This discovery of the fundamental bass showed the true nature of the inversions of chords which before the theoretical exposition of the great Dijon master had been considered as so many peculiar kinds of chords.

Rameau had discovered the natural formation of chords, a thing wonderful in itself and sufficient to make his name immortal; but in thus establishing the principles of harmony he had not established all its laws. He left to his didactic successors the work of laying down the important rules of the attraction of notes for the determination of chords, as also the rules governing their movement in modulation. It is thus that we find in Rameau's work certain hazardous harmonies which are more due to the non-observance of these laws than offences against good taste or fancies of the composer's imagination. We see, indeed, in the music of this artistic genius successions of fifths, faulty relation of notes, brusque modulations offensive to the ear, which are nothing more than faults in writing. Thus he who has been truly called the "Father of Harmony," made mistakes in harmony which, even at the present day, in spite of the great liberty taken by composers of the advanced school with their successions of modified chords, still remain faults in musical grammar.

Rameau wrote his last opera, "Les Paladins," at the age of seventy-seven. In reading this score we find nothing to indicate any failing of the vigorous mind of this extraordinary musician, who, following

Lully, was the pioneer in the great field of dramatic music that Gluck was destined to cover with incomparable power and genius.

This article would be very incomplete were we not to say a few words concerning the pieces for the harpsichord composed by Rameau, which form such an important item in the fine work by A. Mereaux, "Les Clavecinistes," containing a selection of pieces by these musicians from 1637 to 1790, classed in their chronological order, and revised,



Fac-simile musical manuscript written by Rameau.

Reproduced from original in the Paris Opera Library.

annotated and accented with the variations and ornaments of the period and in full notation. What pianist of the present day has not delighted in playing, from amongst the numerous compositions by Rameau for the harpsichord, his "Musette," "Tambourin," "Poule," "Rappel des Oiseaux," "Fanfarinette," "Egyptienne," and "Entretiens des Muses," etc. Few pianists, however, have succeeded in executing these delightful inspirations on the instrument for which they were written, and which gives them their full effect, with all the freshness of idea, color, and ingenious accompaniment. It is a feast for a musical epicure to hear music by Couperin, or Frescobaldi, or Scar-

latti played by an educated musician and pianist of taste, in conjunction with music by Rameau executed upon a well-preserved or newly-manufactured harpsichord. For the celebrated piano manufactory of Pleyel, Wolff et Cie., of Paris, yielding to the desire expressed by a few artists and amateurs, has made for them a limited number of harpsichords which out-rival in a remarkable manner, both as to quality of sound and the number of pedals, the finest instrument of the celebrated Taskin.

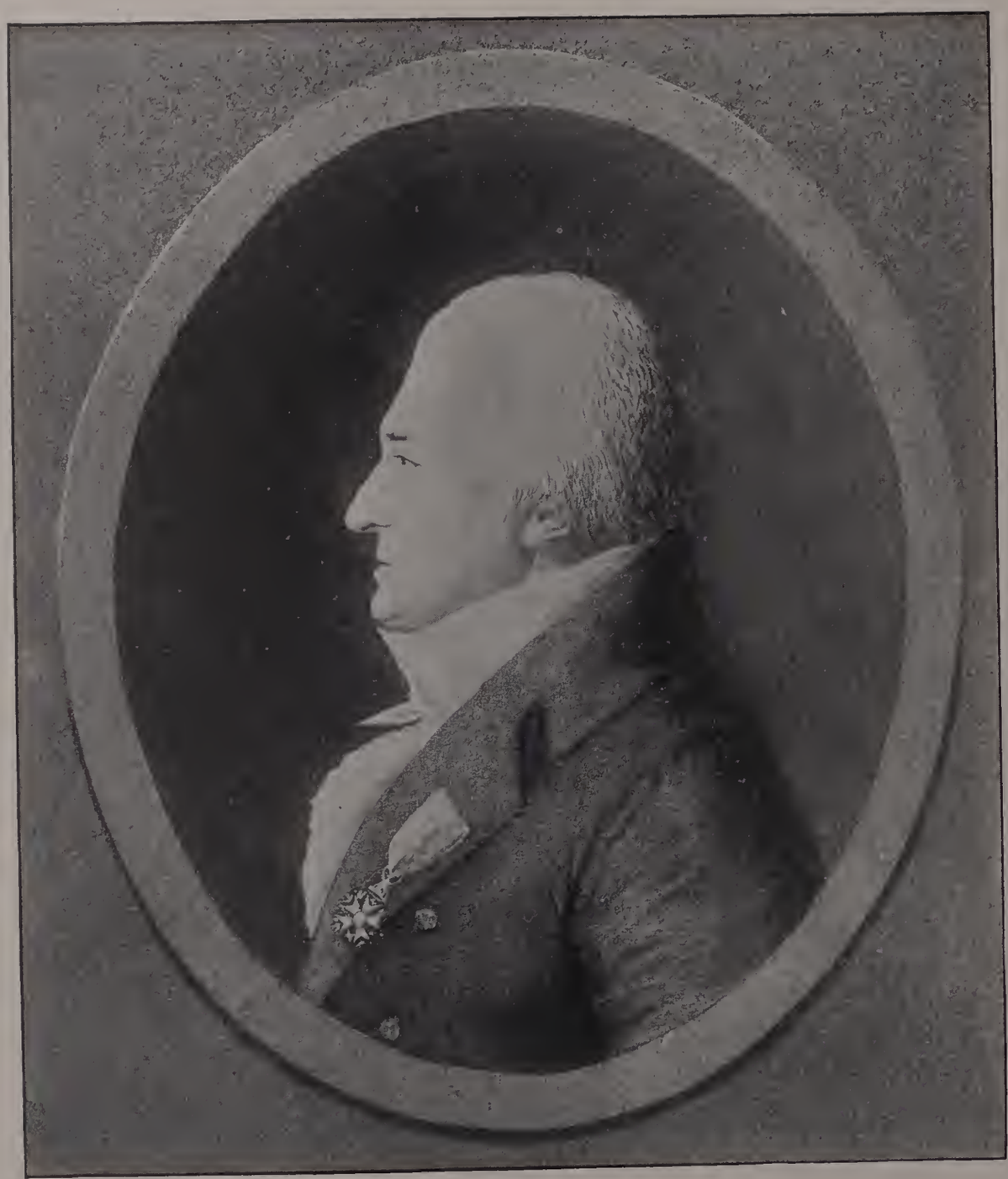
In 1888, the Paris Society of Musical Composers gave an exclusively artistic soirée in the Salle Pleyel, the memory of which yet remains. By the side of magnificent grand pianos, the most noble instruments produced by this musical establishment, was a harpsichord, which gave promise of great things. It was not found wanting when put to the test; for, in the hands of M. Diémer and Mme. Roger-Miclos, two virtuosos whose reputation is well established, it rendered the music of the composers who wrote for the harpsichord in a wonderful manner, particularly the pieces by Rameau.

A statue has been erected to the memory of Rameau in his native town of Dijon, due to the initiative of a Dijon composer of considerable talent, M. Poisot, who opened a subscription in order to put on record the public admiration for this great and illustrious musician of Burgundy.

Oscar Comettant

TRIUMPH OF RAMEAU.

From a rare engraving by Fessard.



ANDRÉ ERNEST MODESTE GRÉTRY

Reproduction of a portrait by Quenedey painted in 1808.
Grétry at the age of sixty-seven.

ANDRÉ ERNEST MODESTE GRÉTRY

ANDRÉ ERNEST MODESTE GRÉTRY, the author of "Richard Cœur de Lion," was born at Liège on the 11th of February, 1741. At the age of seven years he was placed by his father, a poor musician and one of the violinists of the Collegiate Church of St. Denis, as a chorister in that church.

The unfortunate little boy, who was of a delicate constitution and who suffered from hemorrhages throughout the whole of his laborious existence, was obliged to walk six times every day from his home to the church — a distance of about a mile — in order to take part in the services. Matins were sung, even in the most rigorous days of winter, between five and six o'clock in the morning. One day the child arrived somewhat late at this early service, and although he was not to blame, the choir-master obliged him to remain upon his knees for two hours in the midst of his fellow choristers. This punishment had such an effect upon little Grétry, who was naturally of a timid disposition, that he would awake several times during the night in a state of fear lest he should arrive too late. "Without considering the hour or the weather, I would often start off as early as three o'clock in the morning, through snow and ice, and would sit down at the door of the church, warming my hands at my little lantern, which I held on my knees. In this way I used to sleep more peacefully, because I was sure that they could not open the door without waking me."

Grétry finally emancipated himself from this choir, which was a veritable scholastic place of torment, having learned scarcely anything of music. His first professor of any importance was the organist of the Church of St. Pierre at Liège, M. Renekin, who gave him lessons in counterpoint for two years, and kindly encouraged him in his early essays in instrumental music. The young musician also studied under Moreau, a talented musician and a methodical and conscientious professor.

In order to finish his musical studies and because of an ardent desire to visit other countries, Grétry conceived the idea of going to Rome to establish himself there. The idea of separation was not a pleasant one for his father. He opposed it for two reasons: his son's delicate health, and the expense which would necessarily be incurred. However, there was no choice but to yield before the determination expressed by this young aspirant to musical glory; and Grétry, who was then eighteen years of age, started from Liège for Rome. He set forth on foot — being destitute of the means which would enable him to make this long journey by coach or on horseback — after having seen performed a mass of his own composition, in recognition of which a present was made him by the canons of St. Denis.

With a small stock of money and a pair of pistols given him by his grandfather to defend himself against the highwaymen — there were highwaymen then, and many of them on the roads of beautiful Italy — Grétry set out with a guide named Remacle, who, in spite of his sixty years, was accustomed to travel on foot from Liège to Rome, and from Rome to Liège, regularly twice a year. His ostensible profession was that of a guide, but he also followed the less respectable and more remunerative calling of smuggler. Remacle fraudulently carried into Rome quantities of fine Flanders lace, while from Rome he brought back relics and Popes' slippers which he supplied to the convents in the Netherlands. Whether these slippers had really been worn by his Holiness and whether the relics had the origin ascribed to them by the honest Remacle, it is not necessary to inquire here: rumor said so, and by faith we attain salvation.

When the day fixed for the departure of the young musician arrived, the guide went to the house

of Grétry's parents. His coming might be likened to the appearance of a spectre to this poor couple, so deeply affected were they by the departure of their child. Without a word the little fellow laid hold of his valise and strapped it on his back; then knelt down with his hands clasped before his father and mother and asked their blessing. "God bless thee, dear child!" were the simple words pronounced by the broken-hearted parents, and then the traveller disappeared with his guide.

The son was not less moved than his father and mother, whose kindly faces were bathed in tears and wore the ashy hue of death. "As soon as I was able to think calmly," writes the musician, "I felt tears trickling down my cheeks, and I said: 'O God, grant that thy poor creature may one day become the support and consolation of his unfortunate parents!'" How touching is this simple scene, how eloquently does it speak in favor of this patriarchal household which Grétry, by his genius, has made illustrious; and how strongly are our sympathies moved by the immortality earned for it by this most sensible of sons!

The brave youth, who was accompanied by a young surgeon, walked regularly ten leagues a day with his knapsack upon his back. Those were hard day's marches. At Trèves the two young men began to fear that they would not be able to go any farther, but their energetic determination gave them strength, and they continued their journey, still at the rate of ten leagues a day. They passed through the Tyrol, singing the while, and braved the dangers of the avalanches, and a few days later stood in rapt admiration of the beautiful land of the Milanese. They afterward visited the artistic curiosities of Florence. Every part of Italy was in their eyes an enchanted region. At last Grétry saluted the Eternal City, which he entered by the Porta del Popolo. He had ample time to make himself thoroughly familiar with Rome and to carefully study the works of the Italian masters, then so greatly renowned; for he remained at least nine years in Italy. Here he made his early efforts in sacred and in theatrical music, but without achieving any brilliant success. He was then feeling his way, and did not as yet know for what particular style of music he was best fitted. Chance, however, brought to his notice a comic opera by Monsigny, and he at once felt that his true vocation was the music best suited to comedy. But as Paris was the only field which offered him the means of making himself known to advantage in this branch of musical art, he resolved to settle in the French capital.

In this biography of Grétry it would be unjust to omit the name of the Swedish Envoy, the Comte de Creutz, who raised the musician's hopes and helped him to continue his struggle at times when he felt greatly depressed. M. de Creutz had divined the degree of genius exhibited in the early attempts of our musician, although they had not been publicly successful, and it is fitting that his name should be mentioned in connection with the successes of his illustrious protégé. Grétry never lost an opportunity of testifying his deep gratitude to M. de Creutz.

When, after his long sojourn in Italy, the composer was guided by his lucky star to settle in Paris, he had neither harpsichord nor pianoforte, and it appears that for some time he pursued his studies without having one of these instruments which are of the first necessity for a composer. It was upon a clavichord lent him by M. Louet that the composer wrote: "Les Mariages Samnites," "Lucile," "Le Huron," "Le Tableau Parlant," "Le Sphinx," "Les Deux Avares," "L'Amitié à l'Epreuve," and "Zemire et Azor."

In the clavichord, which was the predecessor of the spinet, brass rods are used instead of pen nibs to make the chords vibrate. Grétry's clavichord, which may be found in the interesting collection of the Instrumental Museum at the Paris Conservatoire, possesses only four octaves and two notes, as was usually the case with the clavichords of the seventeenth century. We asked permission of M. Pillaut, the learned conservator of the Instrumental Museum, to take a photograph of this clavichord, which is not only highly interesting in itself, but because it was the faithful confidant of the master's inspiration. M. Pillaut gave the permission asked, and we think it right to tender him our thanks.

Grétry passed the last years of his life at Montmorency, near Paris, in a house called the *Hermitage*, where the celebrated writer Jean Jacques Rousseau lived for some time and died. Here, retired from the world, Grétry received his faithful friends of the last days, notably D'Alayrac and Boieldieu, who lived in a cottage near the *Hermitage*. The old master loved to talk about his art to those who succeeded him in the career, and he lavished

GRÉTRY'S CLAVICHORD AT THE INSTRUMENTAL MUSEUM AT THE PARIS CONSERVATOIRE.

From a photograph made by special permission.

upon them the precious counsels of his experience. It was in acknowledgment of this great service that Boieldieu dedicated to Grétry his charming *Opera-Comique*, "*Jean de Paris*." During the latter part of his life Grétry composed nothing, and after the death of his wife, which occurred March 17, 1807, he very rarely visited the theatre. In 1812 Grétry partially rewrote his score of *Elisa*, which was his last bit of composition. On Sept. 12, 1813, feeling very ill, he wrote the following letter to M. Le Breton, life secretary of the department of Fine Arts at the Institute: —

"My dear colleague: It is impossible for me to be present at the Institute for the judgment of the musical prize. On arriving at the Hermitage, still convalescent, I was attacked with a hemorrhage which lasted three days, and from which I lost a pint and a half of blood, leaving me extremely weak. I now await the end of my long sufferings. I am resigned, but in leaving this life, I feel that one of my keenest regrets will be never again to meet my dear colleagues whom I love no less than I honor them. I pray you to let them see this letter. Adieu, my dear colleague; I embrace you with all my heart.

GRÉTRY."

GRÉTRY'S TOMB AT THE HERMITAGE.

A few days later, Sept. 26, 1813, the author of *Richard Cœur de Lion* passed away. The funeral ceremony took place in Paris, with great solemnity. The pall-bearers were Méhul, Berton, Marsallier and Bouilly.

Grétry's heart has been the object of much discussion, and even a tedious law suit. The composer had often expressed in his lifetime the desire that his heart should be offered to his native city, Liège. M. Flamand, one of Grétry's nephews, having obtained from the prefect of police at Paris the authorization to have the body exhumed in order to send the heart to Liège, wrote to the mayor of that city and offered him this precious token of the illustrious composer's ardent love for his native country. The mayor responded in such terms as to cause M. Flamand to reconsider his proposition, and the heart was kept at the Hermitage.

In 1821 the city of Liège reclaimed the bequest which had been made it, but this time M. Flamand absolutely refused to deliver it up. A lawsuit followed which was decided by the court substantially as follows: that since the extraction of Grétry's heart had been demanded by the family and granted by public authority solely for the purpose of paying homage to the city of Liege, which had prepared a monument to receive it, therefore it should be withdrawn from the garden of the Hermitage, and sent to the commissioners of the city of Liège. This decree was not carried out. The prefect of the Seine and the minister of the interior objected. The question was then carried before the council of state, and in 1828, fifteen years after Grétry's death, the precious leaden box containing the heart of the illustrious composer was carried to Liège.

We cannot close this biography of the most celebrated musician of Liège — one of the most musical cities in Europe — without mentioning the Musée Grétry at the conservatory in the capital of the Walloon country. This most interesting museum, where may be seen the objects which either formerly belonged to the celebrated composer or serve to

GRÉTRY'S HERMITAGE.
Formerly inhabited by Jean Jacques Rousseau.

GRÉTRY'S HERMITAGE.
View from the garden behind house.

MEMORIAL CHAPEL.
Erected by M. and Mme. Flamand Grétry in Enghien, Montmorency, to receive the heart of the illustrious Grétry.

INTERIOR OF CHAPEL.

remind us of him, is the personal work of the present director of the Liège Conservatoire, the learned and distinguished composer, Theodore Radoux. We have had the pleasure of visiting this museum — a veritable shrine — accompanied by M. Radoux, who described the various objects exhibited, in a most lucid and instructive manner.

Grétry left Rome for Geneva in the month of January, 1767. A short time before, Favart's "Isabelle et Gertrude" had been represented at the Comédie Italienne in Paris. It was a success, but the music seemed to be weak. Grétry seized upon this comedy and wrote new airs for it. "Isabelle et Gertrude" was represented at Geneva, and was very well received.

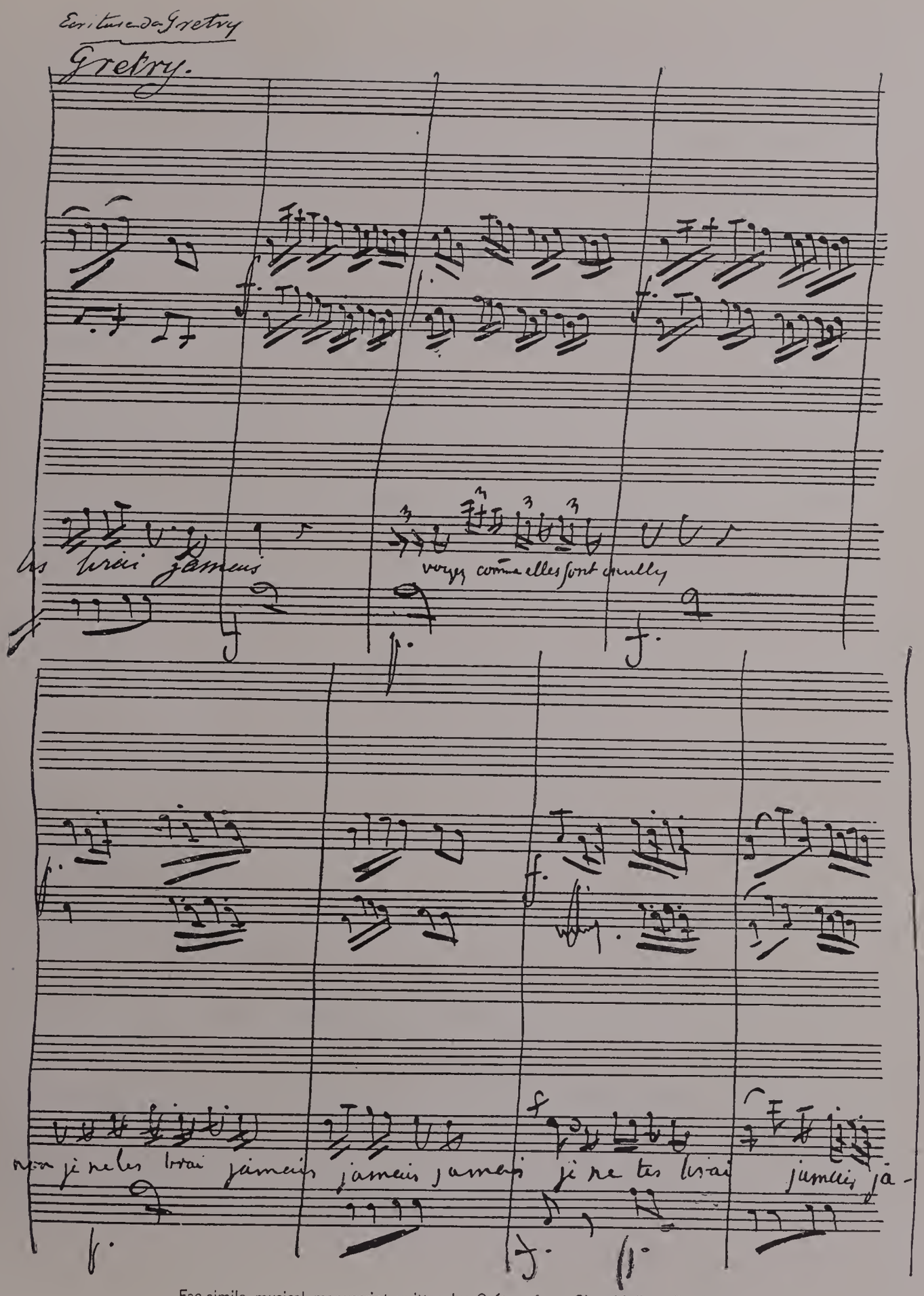
In Paris Grétry was present at a representation of "Dardanus," by Rameau, which he did not altogether understand, and which, as he admitted later, he found to be almost wearisome. He was still too full of the memories of Italian music — although it had exercised very little real influence on his genius — to be able to thoroughly appreciate at its proper value this essentially dramatic French music, which was at times somewhat crude as to harmony and melodious expression, but always suited to the action. Nevertheless, although this work of the immediate predecessor of Gluck did not appeal to him strongly, Grétry was not long in recognizing its true merit. He told himself that Music, although not merely the humble handmaid of Poesy, with which she is allied, ought to aid her to express her feelings with due effect, and that consequently theatrical music should, as far as possible, be subject to the rules of pure elocution. Following the example of Lully — for whom Grétry always expressed great admiration — he was wont to attend the Théâtre-Français to find the notes, so to speak, of spoken declamation, and unite it intimately with song and melody. Moreover, the difficulty he experienced in finding a piece to set to music gave him a good deal of leisure; indeed the first two years of Grétry's stay in Paris were devoted to a search for a poem. At last he obtained from an unknown poet named du Rozoy, "Les Mariages Samnites," a piece in three acts which was destined for the Comédie Italienne but was not accepted at that theatre and was afterwards re-written for the Opera. The work was represented there, but with great difficulty and bitter mortification for the composer.

This essay, which failed to impress the public of the Académie de Musique, was followed by "Le Huron," a comedy in two acts by Marmontel, which was represented for the first time at the Italiens on the 20th of August, 1769. The piece was unanimously and we might say even enthusiastically applauded, both by the audience and by the critics. Above all, the care taken by the composer as to good prosody and the proper feeling peculiar to the *dramatis personæ*, was greatly applauded. The songs were considered very happy, although they did not exhibit that graceful variety of form and contour then characteristic of the music which the public were accustomed to hear at the Italiens by masters like Piccini, Pergolèse, Jomelli, Galuppi, etc.

After "Le Huron" was given "Lucile," also a poem by Marmontel, in which a quartet on the words: "Où peut-on être mieux qu'au sein de sa famille?" was long celebrated. But in reality "Le Tableau Parlant," the comic opera which followed "Lucile," consisting of one act in verse by Ansaume, produced at the Italiens, was the starting point of Grétry's fortune. While fully preserving the good humor of the subject of the piece and the words which are sung during its progress, the composer succeeded in clothing the work of the author of the words with impressive sonorousness, the telling and well-chosen passages being at the same time instinct with frank gaiety.

From that day forth, it may be said that the celebrated composer thoroughly realized his capacity, and it was easy to see that he would take his place in the first rank of comedy in music.

Grétry did not and could not succeed in grand opera music. Nature had not endowed him with the lofty sentiment of lyric tragedy; he would have needed a courage bordering upon temerity or a high-strung imagination to dare to measure himself with



Fac-simile musical manuscript written by Grétry; from Cherubini's collection.

The name in upper left-hand corner was written by Cherubini.

the formidable Gluck, surnamed the Æschylus of music. But if lyric tragedy was a closed book to him, he nevertheless succeeded at the theatre of the Grand Opera in lyric comedy, which he was the first to bring to the notice of the Academy. Grétry himself takes care to tell us this fact in the following passage of his book: "When I introduced lyric comedy on the stage of the opera, I was looked upon as a culpable innovator, and yet I saw that the public was weary of tragedy, which was always on the boards. I heard many lovers of dancing murmur because their favorite art was only allowed to play a subsidiary and frequently a useless rôle in tragedy. I saw the managers who were desirous of adopting the best possible productions, and were feeling their way, unsuccessfully revive fragments or pastorals of former times, and I said as often as I had the opportunity that two styles of music placed in opposition lent each other mutual charms; that the French comedians alternately produced tragedy and comedy, and that if they were obliged to give up these two styles they would not know what to do." It would appear that the public of the Grand Opera shared Grétry's opinion, as the composer gave several comedies to that theatre which were brilliantly successful, in particular "La Caravane du Caire," which had a long and fashionable run. This piece was represented for the first time before the Court at Fontainebleau in October, 1783, and a little later at the Opera. At court, as before the general public, the piece and its music gave the greatest delight to the spectators. The short but brilliant and extremely graceful overture of this work speedily became popular, not only in France but all over Europe. The morceaux of song are gay but elevated and are all agreeable, although the public would have liked them better had they been more strongly tinged with oriental color than they are. If Grétry did not possess the dramatic afflatus in lyric tragedy, he exhibited in all his operas of a semi-character an elevated style which, combined with his exceptional wealth of melody, places him in the first rank of the French masters of the last century. He gave to pathetic scenes a wonderful sublimity, an admirable instance of which may be found in the beautiful prison scene in "Richard Cœur de Lion." In this work, the fruit of such a rich imagination, Grétry has exhibited the full measure of his genius and all the talent of which he was possessed as a harmonist. It is interesting to remark in regard to this opera that Grétry made of certain portions of the celebrated ballad, "Une Fievre brûlante," a sort of *leit motiv* after the manner of Wagner. Indeed, this fragmentary theme returns again and again under different aspects at least nine times in the course of the score. But we shall see later that Grétry was Wagner's predecessor not only for the *leit motiv*, but that he was also the first to suggest an invisible orchestra such as that of the theatre of Bayreuth. As to the characteristic theme of "Richard Cœur de Lion" (the fragmentary ballad considered in its transformations as playing the part of the modern *leit motiv*), it is curious to notice that Grétry used it in this comic opera with exactly the same idea as Wagner in his lyric dramas. Whenever allusion is made to the royal prisoner, described in the ballad sung by Blondel, a fragment of this air appears. And when Blondel sings to this same air, but in common measure, the following words:

GRÉTRY
From an engraving after a painting by Mme. Vigée-Lebrun, in 1785, the year of the first representation of "Richard Cœur de Lion."

> Sa voix a pénétré mon âme,
> Je la connais, Madame,

"is it not," writes Grétry, "as though he said: 'His voice has gone to my heart while he sang the air which he made for you.'"

"Richard Cœur de Lion" — the denouement of which was changed by the author of the piece, Sedaine, at least three times — marks the cul-

minating point of the master's career. The piece had a great and and lasting success, and it remains still in the répertoire of the Opéra Comique. The instrumentation has been reconstructed in a very careful and happy manner by Adolphe Adam.

After this work Grétry produced several others, which did not, however, meet with the same good fortune. Nevertheless, Grétry occupies a place of honor in the history of theatrical music, and his style is remembered as original. If he never acquired the dexterity of the adepts at counterpoint then in renown, and if his harmonies are at times awkward and even faulty, they still have a peculiar attraction which makes them not only acceptable but original and charming.

One day when I went to see Auber in his little house in the Rue St. Georges I found the author of "La Muette de Portici" and the "Domino Noir" at the piano with one of Grétry's scores in front of him. "Just look at this passage," said Auber, "it is very curious, considered as to the succession of chords. This harmony is certainly not correct, and would never have entered the mind of what is called a musical savant. And yet if you try to change it you may make it more accurate, but it will be wanting in relief and expression." That is because the awkwardness of Grétry is the awkwardness of an artistic genius, and awkwardness of that kind is a thousand times better than the accuracy of the cold and unimaginative musician.

I said above that Grétry had the first intuition of the *leit motiv* in "Richard Cœur de Lion," as a device for recalling to the spectator either an event, a scene, an essential object or a personage, with their distinctive peculiarities, at the same time preserving unity of style in the general construction of his work; — I said that he also imagined an invisible orchestra such as that which exists in the Wagner Theatre at Bayreuth. Grétry speaks as follows in his work, "Mémoires et Essais sur la Musique," in the chapter entitled: "Plan for a new Theatre":

"I should like the auditorium of my theatre to be small, holding at the most a thousand persons, and consisting of a sort of open space without boxes, small or great, because these nooks only encourage scandal or worse. I should like the orchestra to be concealed so that neither the musicians nor the lights on their music-stands would be visible to the spectators. The effect would be magical, the more so as it is always understood that the orchestra is not supposed to be there. A solid stone wall ought, in my opinion, to separate the orchestra from the theatre, so that the sound may reverberate in the auditorium."

Oscar Comettant

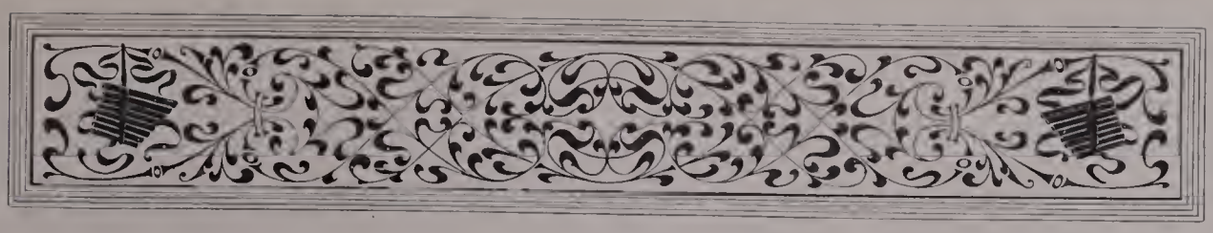
. GRÉTRY CROSSING THE STYX.

"Grétry in crossing the Styx plays upon his lyre to beguile the time. 'Why do you not row?' he asks Charon. . . . 'Because I am listening!'"

Drawn by Joly and engraved by Duplessi-Berlaus.

FRANÇOIS ADRIEN BOIELDIEU

Reproduction of a lithograph portrait by Grevedon, 1826, after a painting by Riesener.



FRANÇOIS ADRIEN BOIELDIEU

ON December 15, 1775, there was born in Rouen a composer who was to leave an indelible imprint of his abilities upon the operatic music of France. At the beginning of his career there was nothing in his circumstances that could have presaged his future greatness. He was the son of the secretary of Archbishop Larochefoucauld, and his mother kept a small millinery store in the old-fashioned city. His parents did not enjoy perfect conjugal felicity, and finally their quarrels led to a divorce, soon after which the father married again. The young Boieldieu was designed for a musical career, and his father soon sent him to the cathedral as a choir-boy. In those days music was frequently made a matter of apprenticeship, and was studied almost as if it had been a handicraft; it is therefore not surprising to find the lad indentured to the cathedral organist Broche, who led him a sorry life. Those who are familiar with the early life of Haydn will recall how that composer was forced for a time to be merely the lackey of Porpora; Boieldieu was in still worse case, for his master was both a drunkard and a martinet, and many a corporal punishment was inflicted on the apprentice merely because of errors in musical exercises. It seems strange that the rough induction into the art did not cause the lad to hate music and finally desert it, but, as was the case with Beethoven, the tears of childhood only seem to have cemented the foundation of his education. Broche made the curriculum hard and dry enough, and the companions of the lad ("le petit Boiel" they called him then) added to his discomforts by laughing at his shyness and awkward ways.

Naturally enough Boieldieu stood in mortal terror of his brutal taskmaster, and the culmination of his fright came one day when he accidentally upset an ink bottle on one of Broche's books; expecting nothing less than capital punishment for such a heinous crime, the boy took to his heels, and, at the age of twelve, ran away to Paris. How he managed to get there without money or assistance is not clearly known, but he eventually arrived and sought out some relatives who dwelt in the French metropolis. These gave him shelter, but at the same time notified his parents, who soon took him back to his musical and menial drudgery. Nevertheless his condition seems to have been bettered by his escapade, for Broche was warned to use milder measures with him, and he remained at his studies with the organist until he was sixteen. During these four years his taste for operatic music began to awaken, and he was a constant attendant at the performances in the provincial theatre. As he had no money he was obliged to resort to all kinds of expedients to obtain admission, and there are many anecdotes extant of his ingenious efforts to hear this or that opera without going through the slight preliminary of paying for his admission. At times he would slip into the theatre early in the morning, carrying a bundle of music, as if he had been sent as messenger to some of the orchestra, and then, by hiding through the day, often without food, he managed to stand through the performance in the evening, after which he would hurry home well contented with his good fortune. The operas which he heard at this period of his career were chiefly those of Grétry or of Mehul, as both composers were much in vogue at that time, and he was much influenced by their light and melodious style. It was not long before his ambition was awakened to an attempt to imitate them and to compose an opera himself. He was eighteen years old when he accomplished this task. He had sought in vain for a libretto, and finally had recourse to his father, who gave him the text for an opera which enjoyed an evanescent success. "La Fille Coupable" was the name of this Opus 1, which was completed in 1793 and has now disappeared. One can imagine that the audiences were neither over-refined or

hypercritical in those days of the Reign of Terror, but a more cultivated era soon followed, and the second opera, which came two years later, and was entitled

BUST OF BOIELDIEU BY DANTAN.
From the Carnavalet Museum, Paris.

"Rosalie et Myrza," was less favorably received. Boieldieu was not yet ripe for operatic composition, but at least these works furthered his career in that they obtained him the privilege of free entrance to other operatic performances, and thus his experience and taste were gradually expanded.

The partial success fired his heart sufficiently for him to leave Rouen and seek Paris for the second time. This time he carried with him thirty francs, an operatic score, and an abundance of self-confidence. He was now nineteen years old. His reception was the chilling one usually accorded to young composers in Paris, and very soon he began to feel the nippings of hunger, which put the thoughts of public success out of his head for the nonce, and drove him to teaching piano. He however had the good fortune to make the acquaintance of the celebrated tenor Garat, and this gentleman became interested in him, and finally sang some of his *chansons* in public and in fashionable drawing-rooms. These little songs soon found favor, and Boieldieu became gradually known through them. M. Cochet, the publisher, paid him twelve francs each for these productions, a figure which seems ridiculous until one remembers that Schubert sometimes accepted a franc or two for some of his immortal *lieder*. Some of these early works of Boieldieu are still in the musical repertoire, and are occasionally heard in concerts, as for example, "O toi que j'aime," and "Menestrel," and they served at the time to spread the social success of the composer. Finally Boieldieu made the acquaintance of Fiévée, the novelist, who wrote for him a short libretto in one act, "La Dot de Suzette," and this opera, after many intrigues and jealousies, achieved performance and success, thanks to a bright libretto, sparkling melodies, and the excellent performance of Madame St. Aubin.

Boieldieu's prospects now changed with Aladdin-like suddenness, for his next opera, "La Famille Suisse," was performed at the Theatre Feydeau for thirty nights in alternation with Cherubini's "Medee," and thus early began that connection with the great Italian maestro, at that time the best musician in France, which was to be so fruitful of good results to the new favorite. In 1798 Boieldieu turned for a while from operatic work, and composed a number of piano sonatas, piano and harp duets, and a piano concerto. Although these exercised no permanent influence on the art, they obtained for him the appointment of professor of piano at the Paris Conservatoire, two years later. In this position, however he was not very successful; he was too much wrapped up in composition to make a good teacher. The musical historian Fétis, who was his pupil, confirms this estimate; but the post at the Conservatoire led to a close acquaintance with Cherubini, by which Boieldieu began to remedy his lack of knowledge of counterpoint and fugal work. Although Fétis denies that Boieldieu was ever the pupil of Cherubini, there is every reason to believe that this was the case, even if a regular stipend was not paid for the tuition. The very fact that in 1799 the two worked in collaboration on "La Prisonnière" might tend to show that Boieldieu was anxious to attain something of Cherubini's musical learning, and his

submission of many later operas to the judgment of this master proves that he was willing to be guided by him.

About this time Boieldieu produced two operas that carried his fame beyond his native country; these were the Polish "Benjowski" and the very tuneful "Caliph of Bagdad," both of which will receive further mention in the analytical portion of this article. A little later there appeared a more advanced work, —"Ma Tante Aurore." The success was now so well established that all Parisian managers sought for works from the gifted pen, and opera followed opera.

Boieldieu now lived on contentedly in Paris until 1802, when he almost wrecked his career in the same manner that his father had done; on March 19th of that year he married a ballet-dancer named Clotilde Mafleuroy, and immediately began to taste the bitterness of conjugal misery. He suddenly left Paris on this account and sought employment in Russia. He was received in St. Petersburg with open arms, and the Czar Alexander at once appointed him *capellmeister* of the court. He produced little on this barren soil however, and although he stayed there eight years, and his contract called for three new operas and a number of military marches annually, scarcely anything of this period has been preserved. In 1810 the political horizon began to darken, and trouble between Russia and France became so imminent that our composer again suddenly packed up and returned to his beloved Paris, arriving at the beginning of 1811. Here however he found everything changed. The Napoleonic wars had exerted a deleterious influence on operatic patronage, and the taste, too, had changed in some degree; Cherubini and Mehul were silent, and Isouard alone ruled *Opera Comique*. Considerable jealousy of Boieldieu was at this time displayed, and at first he was unsuccessful in having any of the works he had written in Russia performed in Paris; therefore he set himself to producing an original work, and in 1812, "Jean de Paris," a masterpiece of its kind, was produced at the Theatre Feydeau. Again a success was won, although not such a phenomenal one as the "Caliph of Bagdad" had attained, and for the next six years another series of operas proved that the composer had not lost his hold upon the Parisian public, and in addition to his own operas Boieldieu collaborated with Cherubini and Isouard. Two years later a great success attended the first production of "Le Chaperon Rouge," but the composer was so exhausted by this effort that he was obliged to rest for a while from further composition. He now received the position of professor of composition at the Conservatoire, taking the place of Mehul, and for seven years he produced nothing more in opera.

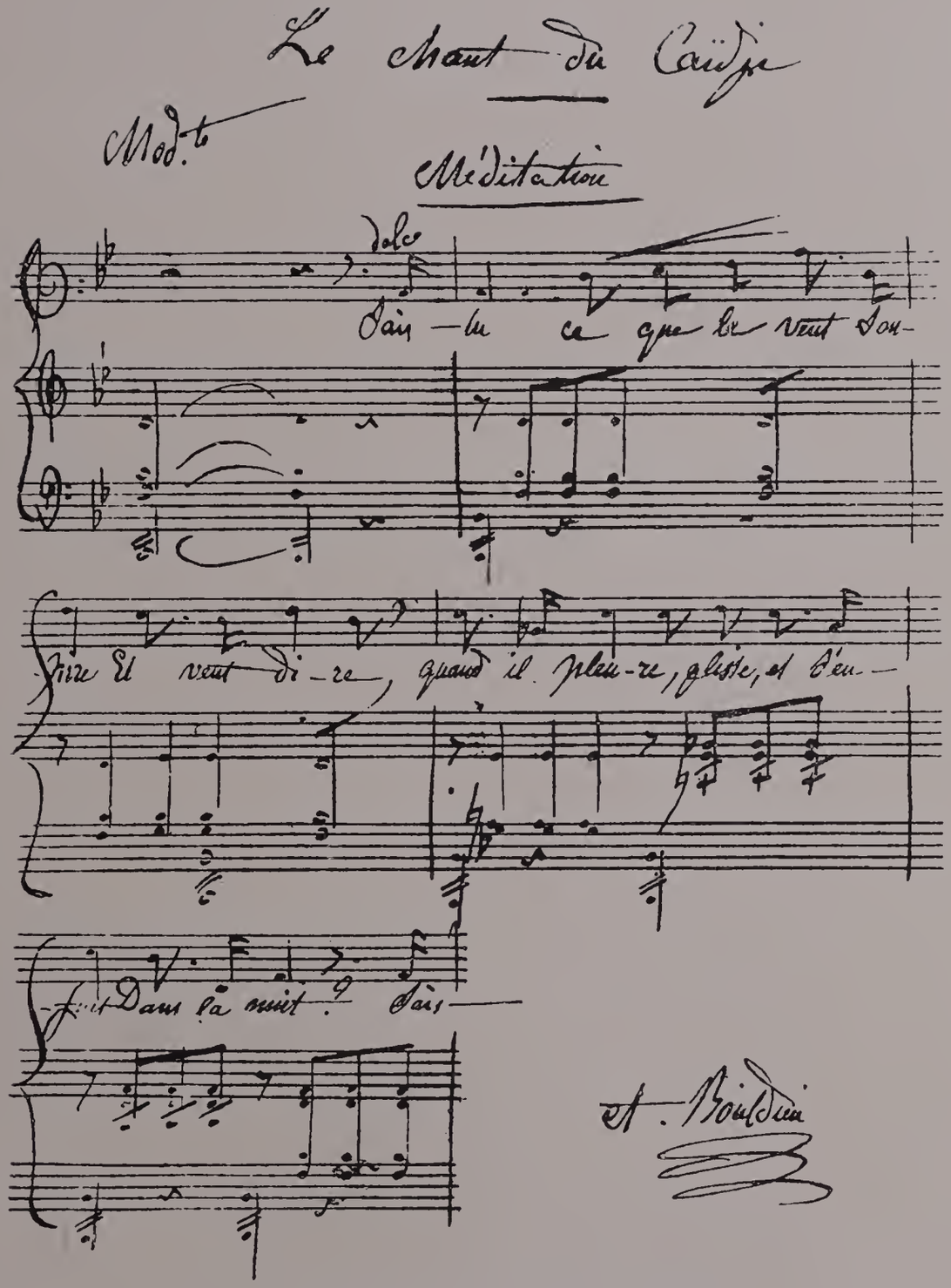
TOMB OF BOIELDIEU IN PÈRE LACHAISE, PARIS.

From a lithograph.

The crowning work was however to come later. During a stay at his brother's farm in Cormeilles Boieldieu began composing once more. This time it was something far beyond his previous efforts, it was a *chef d'œuvre* in the domain of comic opera, — the ever-beautiful "La Dame Blanche." This masterwork was performed in December, 1825, and at once awakened boundless enthusiasm. Boieldieu was not much exhilarated by the result, for he seemed to feel that he could never hope to equal this work again. Nevertheless he soon attempted another subject, as if to ascertain if his surmises were correct. Bouilly's dull libretto, "Les Deux Nuits" was accepted, as much from friendship as from any other motive. The new opera was finished in 1829, and made a flat failure, a result which hurt Boieldieu's feelings in an inordinate degree. He had brought back a pulmonary trouble from Russia, and his disappointment seemed to aggravate the disease. He gave up his position at the Conservatoire, feeling too weak to continue teaching. The director of the *Opera Comique* had given Boieldieu a pension of 1200 francs for his great services to the art, but the expulsion of Charles X. now came about, a new direction was installed, the institution was found to be bankrupt, and the income from this source ceased just when it was most needed. He had married again in 1827, and this time the union was a fortunate one, for in these final days of trial, sickness, and pecuniary difficulty, his wife sustained his drooping spirits with unswerving fidelity. She was a singer, Philis by name, and was the mother of Boieldieu's only son, a composer of good attainments, but overshadowed by his father's ability. Finally Louis Philippe was established on the throne of France, and his minister, M. Thiers, made speedy recognition of the value of Boieldieu's work by granting him an annual pension of 6,000 francs. It could not give back the composer's health, however, and, after a tour to Pisa he came back worse. He had been obliged by poverty to take back his old position at the Conservatoire, and made a brave effort to continue in it, but it was useless; in another tour in hopeless search for health, he died at Jarcy, October 8th, 1834. At the tomb his old companion and teacher, Cherubini, gave a last tribute to the modest and talented nature that had passed away so prematurely.

Boieldieu may be summed up in a single phrase as a Parisian Mozart. He had Mozart's gift of melody and grace, and in his later years something of Mozart's skill in harmonic and contrapuntal combination, but, unlike Mozart, his work can be divided into three epochs, the third only being comparable in *ensemble* to the works of the German master. Boieldieu has been ranked as the best composer of *opera comique* that France ever produced, and it is not too much to say that only Bizet has approached him in characteristic touches and poetic inspiration. Three works are at present the chief representatives of Boieldieu's fame, "The Caliph of Bagdad," which shows his earliest method, "Jean de Paris," which is a good example of his second period, and "La Dame Blanche," which is the finest of all his operas, the best outcome of the French *opera comique* school, and shows the composer in his third and best period of growth.

Boieldieu was never misled by the popular applause which was showered upon him before it was fairly deserved. It has been well said that "there is no heavier burden than a great name acquired too soon," and it is to the credit of Boieldieu that, although he acquired this burden with "The Caliph of Bagdad," which has had over a thousand performances in France, he did not continue in the rather frivolous vein which had so captivated his earliest audiences. His modest desire to advance may be proven by the fact that when this opera was achieving its greatest success, Cherubini reproached him with "Malheureux! are you not ashamed of such an undeserved success?" when Boieldieu mildly begged for further instruction, that he might do better in the future. He even courted the opinions of his pupils in the Conservatoire as to portions of his work, a rather dangerous meekness. Pretty tunes and marked rhythms are the characteristics of this period. "Zoraime et Zulnare," although at present almost unknown, always remained a favorite of the composer, but it is only another example of musicians not being the best judges of their own works.



Fac-simile musical manuscript written by Boieldieu.

"Benjowski" is a transition towards his second period. It has a Polish plot written by Kotzebue, and its music has much local color. It was composed in 1800, but was retouched by Boieldieu a quarter of a century later, when he wittily said, "It smells of Russia leather!" The opening quartette in this work is very dramatic.

"Ma Tante Aurore" may be said to begin the second period. It preserves the brightness of the first period, but is much finer in its scoring, and it is no exaggeration to say that in this matter Boieldieu surpassed all of his contemporaries in France, with the sole exception of Cherubini. The versatility displayed in this period speaks of growth.

The eight years spent in Russia may be passed over with but slight comment, for of all that he wrote there, he cared to preserve but three operas, "Rien de Trop," "La Jeune Femme," and "Les Voitures Versées." One cause of the weakness of the works of this period was the fact that no good librettos were obtainable, and the composer was even obliged to use many that had been set by other musicians.

Some commentators class "Jean de Paris" in the third period of Boieldieu's work. It is a beautiful and characteristic opera; the song of the Princess, full of charming grace, the bold and dashing measures of the page, and the stiff, ceremonious style of the music of the Seneschal, are a few of the striking touches that go to make up a very brilliant work which has not yet disappeared from the repertoire, but when compared with "La Dame Blanche" the ensemble-writing is seen to be inferior. In this latter opera, the climax of his works, Boieldieu did not depart from the melodious character of his first and second periods, but rather added to it. All through his career he clung to the folksong, and exactly as "Der Freischütz" was evolved by Weber from the German *Volkslied*, so "La Dame Blanche" had its root in the French *Chanson*. The libretto was evolved by Scribe from Scott's works by amalgamating the "Monastery" and "Guy Mannering;" but spite of the introduction of "The Bush aboon Traquier" and "Robin Adair" (the latter not a true Scotch song) the flavor is by no means Scotch either in libretto or music. The harmonization of the finales of this opera is beyond anything that has been attained in French *opera comique*, and shows Boieldieu as a master in a school of which we find no traces in "The Caliph of Bagdad." Yet through all the three periods one finds the thread of the *Chanson* running melodiously. Music that is sincerely national can never die, and the secret of the success of Boieldieu's operas, and their perennial freshness may be found in the fact that the composer builded upon the music of his country, and there is no firmer foundation possible.

Louis C. Elson

ETIENNE NICOLAS MÉHUL

ONE of the most unique and interesting figures in the French musical world of the close of the eighteenth century is Etienne Nicolas Méhul. Sprung from comparative obscurity, he mounted to a world-wide fame. Starting out in life with the scantiest educational advantages, he reached a high degree of elegant culture. Living in a most dissolute period, he retained through life an irreproachable character. The son of a cook in a regimental barracks, he was tendered the position of chapel-master by the great Napoleon.

Méhul was born at Givet, in the Ardennes, June 22, 1763. Like many other great composers, he was of low degree, had but few opportunities for study at the start, and struggled hard to gain his musical footing. His talent displayed itself at an early age and he himself never had a doubt as to his ultimate vocation in life, though his naturally religious disposition had predetermined his parents to send him to a monastery. At ten years of age he played in the Franciscan Church at Givet, such qualifications as he may have had being the result of his studies with a blind organist. Shortly after this time, Wilhelm Hauser, a distinguished German organist, arrived at the neighboring convent of La Val Dieu, whither the boy repaired to pursue his studies. He was fortunate enough to attract the favorable attention of the Abbé Lissoir, under whose auspices he studied for three years with Hauser. He made such rapid progress that he soon equalled his master and was appointed deputy organist at the convent. It is altogether probable that he would have been his successor had not good fortune attended him again. His playing attracted the notice of an officer of the garrison, who was a musical amateur, and it needed but little solicitation to induce the boy to go to Paris. He arrived at the capital in his sixteenth year and placed himself under the tuition of Edelmann, a Strasburg composer of eminence, who some years afterward deserted music for politics and perished ultimately upon the same scaffold to which he had consigned many a victim. With Edelmann he studied both the piano and composition, supporting himself meanwhile by giving lessons and writing sonatas and minor compositions for that instrument. The genius of his good fortune did not desert him in these days of stress. It was shortly after his arrival in Paris that Gluck's "Iphigénia en Tauride" was placed in rehearsal. The popular interest in the performance had been heightened by the feud which had raged so bitterly between the Gluck and Piccini factions. Méhul caught the infection and, being without the money to purchase a ticket, he smuggled himself into the theatre the day before, intending to remain in concealment until the next eventful evening. He was discovered, however, by one of the inspectors, and as the latter was on the point of ejecting him, Gluck's attention was drawn to him. He made some inquiries, and upon learning the facts in the case gave the young man a ticket. It was the turning-point in his career and decided the direction he should take; for Gluck followed up the chance acquaintance, took a decided interest in Méhul, gave him the benefit of his experience and advice and instructed him in the dramatic qualities of music. The young composer already had produced a cantata at the Concert Spirituel, written upon the subject of Rousseau's Sacred Ode, and was ambitious to become known as a composer of church music, for the religious element was always strong in him; but Gluck changed all this and set his feet in the path of the opera, which he was destined to follow to the end of his life.

Méhul began his dramatic work by writing three operas ("Psyché et l'Amour," "Anacréon" and "Lausus et Lydie") merely for the sake of practice. He was testing his wings before flight. He made his debut before the public with "Euphrosine et

Coradin" in 1790 and achieved a brilliant success, though his first opera was "Cora et Alonzo," which was produced later and met with only a moderately

MÉHUL.
From a lithograph portrait loaned by the British Museum.

favorable reception. He was now in the full tide of musical activity, and opera after opera came from his prolific genius. "Stratonice" followed "Euphrosine," and by many was considered his masterpiece, especially for the fine treatment of the 'cello parts, which instrument he had specially studied, and for the general excellence of the orchestration as well as its dramatic strength, in which quality he showed his close study of Gluck. The revolutionary period which now ensued was not favorable to the opera, and as if in sympathy with the depressing character of the time, Méhul brought forward such works as "Doria," "Horatius Cocles," "La Caverne," and others, which did not add to his reputation. There were others, however, that proved an exception to the rule. "Le jeune Henri" for instance, was hissed because it introduced a royal personage, but the overture, with its lively and picturesque representation of the chase, was demanded several times over at the close of the performance. The overtures to both "Adrien" and "Ariodant" were also general favorites, as well as the romanzas in the latter. It was about this time (1799) that Méhul had his first encounter with some of the French critics, particularly Geoffroy, a well-known writer, who declared that he could not write in any other than a severe and heavy style. Shortly afterwards the opera of "Irato," written in the Italian style; appeared anonymously. After its first performance the journalist wrote: "This is the way in which Méhul should compose." The composer had his revenge on declaring himself the author and followed it up with another opera, "Une Folie," in which his critic was satirized. Soon afterwards, however, he lapsed into the serious style. In 1806 he produced "Uthal," in which he made the daring innovation, at the suggestion of Napoleon it is said, of doing away with the violins entirely and filling their places with the violas, as better adapted to the sombre Ossianic character of the composition. The result was so depressing that Grétry, who was present at the first performance, made the remark: "I would give a louis to hear the sound of a chanterelle, or the E string of the violin." Undismayed by the reception of "Uthal," Méhul followed it up with "Joanna," "Hélène," "Les Amazones" and "Gabrielle d'Estrées," all written in the same serious style, showing high scholarship in counterpoint, but lacking in those light and elegant graces of composition which were so popular with the French. His activity was great during this period. Between 1791 and 1807 he wrote no less than twenty-four operas, besides six symphonies; music to poems of Chénier, Arnault and Sontanes, composed in honor of the Republican fêtes at which Napoleon presided, among them the "Chant du Départ," "Chant de Victoire" and "Chant de Retour"; choruses to the tragedy of "Timoleon"; the incidental music to "Oedipus" and the drama of "The Hussites"; four ballets, "Le Jugement de Paris" (1793), "La Dansomanie" (1800), "Le Retour d'Ulyss" (1807), and "Persée et Andromède" (1810); besides many operettas and smaller works. He had enjoyed the favor of Napoleon to such an extent that upon the death of Paisiello he was offered the position of

ETIENNE NICOLAS MÉHUL

Reproduced from an aquatint portrait by Queneaey

chapel-master. Méhul, who was a devoted friend of Cherubini, was anxious that the latter should share the office with him, but Napoleon, who was incensed at a sharp reply Cherubini had made him in Vienna, sent word back to Méhul: "What I want is a chapel-master who will make music and not noise," and at once nominated M. Sueux to the position. Méhul was not without his honors, however, having been appointed a member of the Institute in 1795, and of the Legion of Honor in 1802.

In 1807 he achieved the crowning success of his career. "Joseph," written on a Biblical subject, was produced and spread his fame all over France and Germany. Though not often heard in this country, it still remains a great favorite to-day among the Germans by its dignity, nobility and

MÉHUL

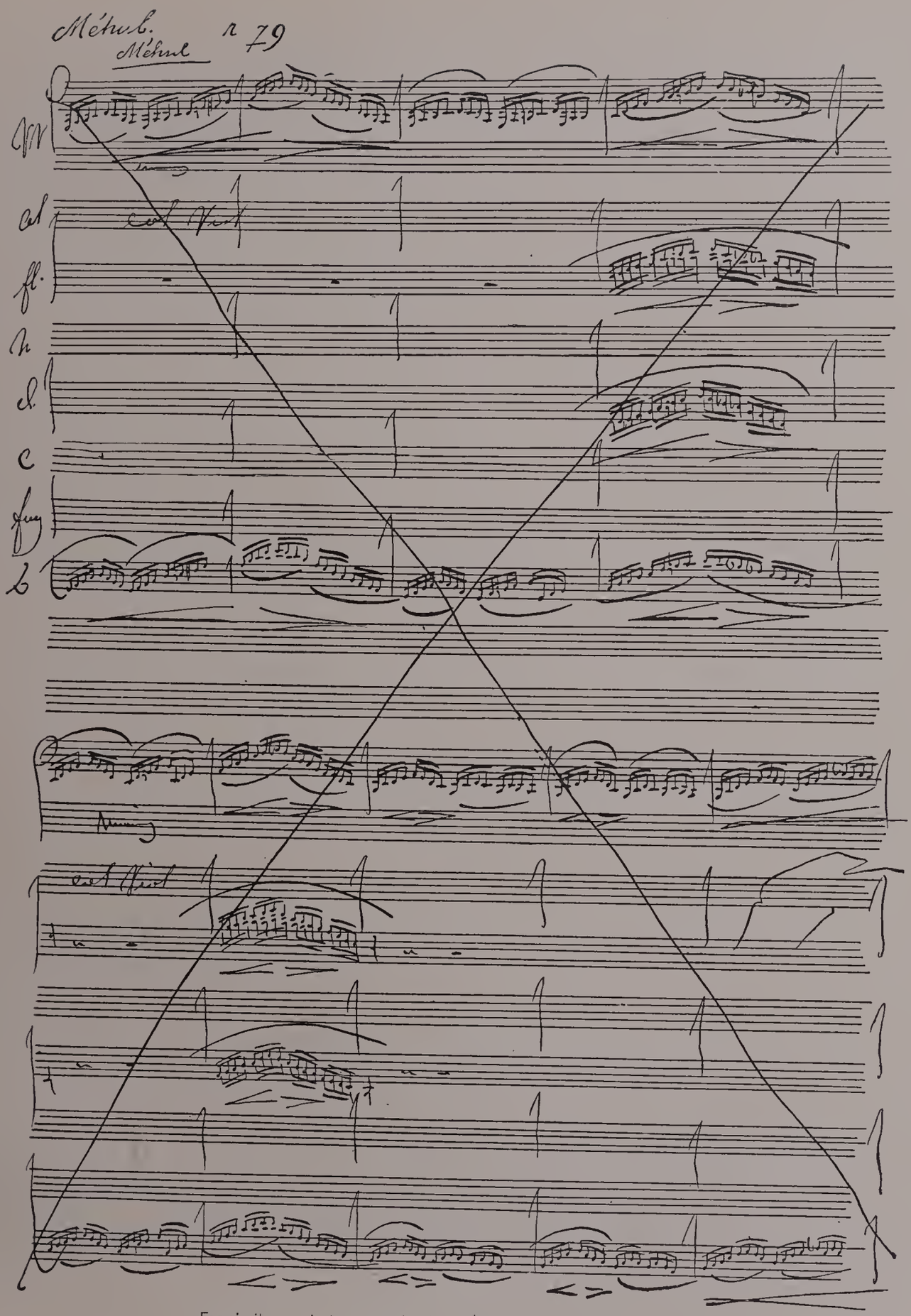
From a portrait in Clément's "Les Musiciens Célèbres."

elevated style. It made ample compensation for his many failures and regained for him all the advantages he had lost. After 1810 he wrote but little, "Le Prince Troubadour" (1813) and "L'Oriflamme" (1814), written with Berton, Kreutzer and Paer, being his most important works.

Méhul made his parting bow to the public with the opera of "La Journée aux Aventures," which was produced in 1817 with considerable success. The same year closed his earthly labors. He had been in ill health for some time, and shortly after the production of his last opera he went, upon the advice of friends, to the south of France, where he had a residence, hoping thereby to regain his strength. His ailment, consumption, however, had so weakened his constitution that the change was fruitless. Moreover, he was homesick for Paris. In writing to a friend he mournfully says: "I have broken up all my habits. I am deprived of all my old friends, I am alone at the end of the world,

surrounded by people whose language I can scarcely understand — and all this sacrifice to obtain a little more sun. The air which best agrees with me is that which I breathe among you." He returned to Paris, warmly welcomed by his friends and the public. He made one, and only one more visit to the opera. He was soon stricken down in his last illness and died Oct. 18, 1817, in his fifty-fourth year, universally lamented both in France and Germany, for, like his pupil Hérold, he was as much of a favorite in the latter country as in the former. In fact neither of these composers was appreciated to the full extent of his ability in France, at least until after death, a neglect which was not confined to them, however: Berlioz shared the same fate. More than one French composer indeed has made his greatest success in Germany. Tributes of respect and admiration were shown to his memory in both countries. His funeral was attended by a great concourse of persons, and the pupils of the Conservatory with which he had been identified so many years, covered his grave with flowers. On the day of his interment memorial services were held in many places in Germany and France at which public addresses were made. Méhul married a daughter of Dr. Gastoldi, but having no children adopted his nephew, M. Daussoigne, a young musician of excellent promise. His posthumous opera, "Valentine de Milan," was finished by the nephew and was performed in 1822, upon which occasion the composer's bust was publicly crowned. The popular success, indeed, which he achieved as a composer, was unquestionably expedited by his high character as a man. His uprightness and natural tenderness had commended him to all the pupils of the Conservatory, and his strong affections did the same service for him with his friends. His generosity and benevolence were proverbial. The utter absence of jealousy in his disposition especially commended him to musicians. He had a particular abhorrence of intrigue and of those small rivalries which were abundant at that time, and which sometimes developed into great wars, as has already been hinted at in the reference to the famous struggle between the factions of Gluck and Piccini, which not only enrolled musicians, composers and opera-goers in opposing ranks, but even brought courtiers, the nobility and members of the royal family into fierce antagonism. In the midst of all this small turbulence Méhul had carried himself with even poise, working for the best interest of his art and always true to its canons, though he made many tentative innovations when fortune frowned upon him. At a time of more than ordinary dissipation and immorality, he maintained the highest moral principles and a sterling manhood. It was but natural, therefore, that such a man should have been mourned sincerely, and it may have added to public admiration that he had reached his high distinction by his own efforts, rising from rude and obscure beginnings to the summit of European fame.

Méhul was the legitimate successor of Gluck. It was that composer's "Iphigénie," as we have seen, that first caught his fancy, fired his ambition and directed his attention to dramatic composition. It was owing to Gluck himself, who at once recognized the ability of the young musician, that his feet were set in the right path, and it was to his advice and instruction — the instruction of a friend rather than of a teacher — that he owed his discovery and appreciation of the dramatic quality of music. Other composers, among them Cherubini, had a certain influence upon him, but Gluck was the all in all of his system, the source of his inspiration and the dominant element of his methods of treatment. He clung to dramatic truth with as much tenacity as did the great author of "Orpheus" and the "Iphigénias" and strove with the same earnestness to make his music a close and perspicuous illustration of the text, and to keep it elevated in style. Meanwhile his own nature was assisting him. Style and character are closely related, and Méhul's music is a reflection of his own personal traits, namely, refinement of sentiment, seriousness and earnestness of presence, strong religious tendencies as shown in the opera — or shall we not call it oratorio—of "Joseph," and nobility of character as shown in all his dramatic work. His style is always elevated, though at times he made the effort to unite light and graceful



Fac-simile musical manuscript by Méhul, from Cherubini's collection.

Méhul's name, in upper left-hand corner, was written by Cherubini.

melodies of the effervescent and short-lived sort which find so much favor on the French stage. He was not successful in these, however. He was more at home in passion and pathos, in strong, broad motives, rich harmony and ingenious and elaborate accompaniments. In a word, his standards, like those of Gluck, in whose steps he followed so closely, were classical and of the highest romantic type. At times he was daring and ingenious in his innovations, as in "Ariodant," where four horns and three 'cellos carry on an animated conversation; in "Phrosine et Mélidore," where four horns have a full part in the score; and in "Uthal," where the violas are substituted for the violins, as already has been mentioned. These, however, were only experiments, though they serve to show his originality of conception as well as his curious scholarship — a scholarship all the more remarkable when the poverty of his early training is considered. And yet he did more than almost any other of his contemporaries to elevate the Opera Comique, and has come down in musical history as one of the principal founders of the modern French School.

Méhul's activity was almost incessant. He has left forty operas, of which the following are the more important: "Alonzo et Cora" and "Euphrosine et Coradin" (1790); "Stratonice" (1792); "Le jeune Sage et le vieux Fou" (1793); "Horatius Cocles," "Arminius," "Phrosine et Mélidore" and "Scipion" (1794); "La Caverne," "Tancrède et Chlorinde" and "Sesostris" (1795); "Le jeune Henri" and "Doria" (1797); "Adrien" and "Ariodant" (1799) "Epicure" (with Cherubini) and "Bion" (1800); "L'Irato" (1801); "Une Folie," "Le Trésor Supposé," "Joanne" and "L'Heureux malgré lui" (1802); "Helena" and "Le Baiser et la Quittance," with Kreutzer, Boieldieu and Nicolo (1803); "Uthal," "Les deux Aveugles de Tolède" and "Gabrielle d'Estrées" (1806); "Joseph" (1807); "Les Amazones" (1811); "Le Prince Troubadour" (1813); "L'Oriflamme" with Berton, Kreutzer and Paer, (1814); "Le Journée aux Aventures" (1816); and the posthumus opera, "Valentine de Milan," finished by his nephew, M. Daussoigne, and first performed in 1822. Besides these dramatic works he has left four ballets, several symphonies, songs, operettas and incidental dramatic music to which reference has been made in the body of this article. Méhul's literary ability, though never specially cultivated, was of a surprising kind, considering his early disadvantages. He has left two reports which have been greatly admired, — one upon the future state of music in France and the other upon the labors of the pupils in the Conservatory. Taken all in all, he was one of the most earnest, high-minded, conscientious and thoroughly artistic composers France has produced. He carried on the great work of Gluck and is one of the important links in the evolution of music which led up to Richard Wagner and his music-dramas.

Geo. P. Upton

LOUIS JOSEPH FERDINAND HÉROLD

Reproduction of Hérold's best known portrait, drawn from life on stone by his friend L. Dupré with the epigraph "Virtute non ambitu, laurum meruit."

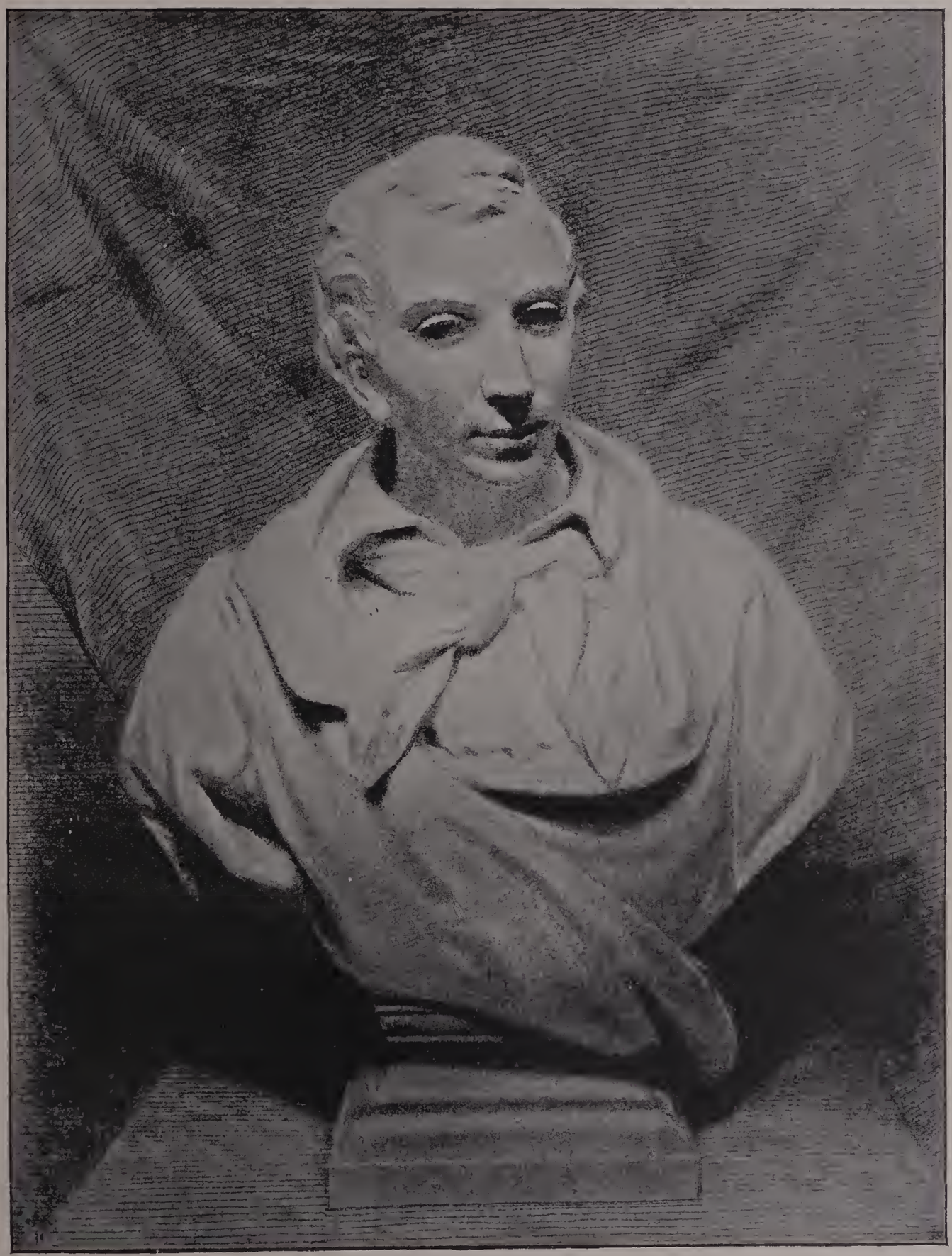
LOUIS JOSEPH FERDINAND HÉROLD

OUIS JOSEPH FERDINAND HEROLD, who played a conspicuous part in the elevation and enrichment of the opera comique, though now principally known by only two of his many operas, "Zampa" and "Le Pré aux Clercs," was born at Paris, Jan. 28, 1791. His father, François Joseph, an Alsatian by birth, was a musician of more than ordinary ability. He had been a pupil of Philip Emmanuel Bach, was a professor of the piano, and also composed music for that instrument. Little is known of the mother except that she sympathized with her son's talent, which displayed itself at a very tender age, for in his sixth year the precocious boy was writing little pieces for the piano. Upon the advice of Grétry, the composer, whom the parents consulted, he was sent to the Institution Hix, where he had his first lessons in music. He made such rapid progress that in 1806, the year in which his father died, he was encouraged by Fétis and other competent critics to make music his profession. He entered the Conservatory in the same year as a member of the piano class of Louis Adam, his godfather, and won his first honor by taking the piano prize in 1810. He subsequently extended his curriculum, studying harmony with Catel, the violin with Kreutzer, and composition with Méhul, who years afterward said of him on his death-bed: "I can die now that I know I leave a musician to France." The success which marked his career in the Conservatory is indicated by his securing the Prix de Rome in 1812 with his cantata, "Mlle. de la Vallière." The coveted honor opened wide the doors of music to him with the added advantages of foreign travel. The next two years were spent by the young musician in Italy, during which period there was a notable change in his style of composition. His first works were a hymn for four voices, two symphonies in C and D, and three quartets in D, C and G minor. The quality of these works, which are now treasured in the Conservatory, gives ample promise that he would have been a successful instrumental composer, but circumstances ordered otherwise. During his stay in Naples he was attached to the court of Queen Caroline as pianist, and to please her majesty he devoted himself to dramatic composition with an enthusiasm which soon aroused an ambition to excel in this class of writing. His aspirations were still further heightened by the success of his first dramatic work, "La Jeunesse de Henri V," produced in 1815, and to the opera he now devoted himself with an industry that never flagged. Well schooled and practiced as he might have been in instrumental writing, it evidently had limitations which were not agreeable to a composer of strong emotions, vivid imagination and distinctly dramatic tendencies.

Hérold returned to Paris shortly after the successful production of his first opera, stopping en route in Vienna, where he made many musical acquaintances. Arrived at the French capital he at once made his arrangements for an active and busy season of writing for the stage. His first concern was to find a libretto adapted to his purpose, and it was while engaged in this difficult search that good fortune came to him in the request of Boieldieu that he would write the last half of an opera upon which he was then engaged, "Charles de France," and which was brought forward in June, 1816. Collaboration of this kind was far from being uncommon at that period, particularly in France. He not only wrote "Charles de France" with Boieldieu, but "Vendome en Espagne" with Auber, and "L'Auberge d'Auray" with Carafa, while in "La Marquise de Brinvilliers" no less than nine composers of prominence were represented—Hérold, Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini and Paër. The rage for collaboration also spread to literature and has been

continued even into our time by Erckmann-Chatrian. The results of such work are more tolerable however in literature than in music, where unity of style is one of the essentials. His association with Boieldieu was of special advantage in introducing him to the theatrical world of writers, and he soon was at no loss to find libretti, good, bad and indifferent, many of them, it must be confessed, of the last two sorts. His first opera after the Boieldieu collaboration was "Les Rosières," in three acts, (1817), which proved to be a success. Flushed with the prestige of this work the young composer immediately set about another, and before the year closed had finished "La Clochette," which not only was successful, but as its fresh and taking airs caught the popular fancy, at once made him a favorite in the gay city. His industry now became prodigious. He was seized with the very demon of work and while in this mood he eagerly accepted everything that was offered him in the way of a libretto as affording a new outlet for his musical activity. The result was detrimental. Year after year he produced operas for the stage, some of which had but one or two hearings, while others were vigorously hissed, not on account of the music, but by reason of the weakness and commonplaceness of the stories and their utter lack of dramatic merit. Among such operas were "Le premier Venu" (1818); "Les Troqueurs" (1819); "L'Auteur mort et vivant" (1820); "Lasthénie" (1823); and "Le Lapin Blanc" (1825). Now and then, however, an opera was produced which made compensation for so many failures, and among these was "Le Muletier" (1823), which was highly esteemed, especially by those whose opinions were of value. In fact Hérold had no idle moments. During all of this period, and for two or three years later (1820–29), he was actively connected with the stage. In 1820 he accepted the position of piano accompanist for the Italian Opera and held it for seven years. In 1821 he was dispatched to Italy with a commission to engage artists, and from 1827 to 1829 was chorus-master at the Académie de Musique. All this was practical experience of a valuable kind in the accessories and environments of his profession, and undoubtedly contributed many of the elements which led up to his ultimate success as an operatic composer by giving him a knowledge of the details of the stage, the habits and peculiarities of singers, and the limitations of the dramatic art which are so essential to the complete equipment of the composer. During a portion of this period he turned to other forms of composition. In 1827, he devoted himself to ballets. Of these, "Astolphe et Joconde," "La Sonnambule," "La Fille mal gardée," "La Belle au bois dormant" and "Sylvie" are the most conspicuous. All of them are characterized by the same graceful and romantic style which is to be found so often in his operas. During this same period he wrote a voluminous amount of piano music, such as sonatas, caprices, rondos, fantasies, divertissements and variations, the most notable being a sonata in A-flat, the "L'Amante disperato" sonata, the Rondo Dramatique, the "Pulcinella" caprice, variations on "Au clair de la lune," "Marlbrook," an arrangement of the "Moses in Egypt" of Rossini, whose music largely influenced his style, and incidental music to the drama of "Missolonghi," which was produced at the Odeon. A letter written by his friend Chanlieu refers to this period. In speaking of the failure of some of his operas, M. Chanlieu says: "How many times in our solitary walks he lamented lost time and forced inaction! Disgust mastered him and made itself felt even in his piano music which, with the exception of two or three other works, was a species of current money to which he attached no value. It was, however, at that time that he wrote his fantasias on themes by Rossini, which had a great sale and at which he was the first to laugh. The spirit of youth still sustained him; he was gay and vivacious in private, but in public morose and caustic." Rossini not alone influenced his musical style. It was through his courteous and kindly offices that Hérold received the decoration of the Legion of Honor, Rossini going so far even as to refuse it for himself unless it were also awarded to his friend.

To return to his operatic compositions, there were some others during this gloomy period of frequent failures which achieved success, among them, "Vendome en Espagne" (1823), which he wrote with Auber, "Le Roi Réné" composed for the fête of Louis XVIII., "Marie" (1826) and "L'Illusion" (1829), which enhanced his reputation and paved the way for the two works which were to be the crowning successes of his life. "Zampa" was produced May 3, 1831, and aroused something like a furor in Paris, though its most enduring success has been made in Germany. It still keeps the boards



BUST OF HÉROLD.

Reproduction of a proof before letters of an etching.

upon the continent, and though rarely heard in this country, its overture remains a conspicuous feature of concert programmes. With "Zampa" Hérold's success was firmly grounded, though the work bears unmistakable indications of German influence and is written in the broad, serious style characteristic of the German composers. It is for this reason that it has been more favorably received in Germany than in France, though its merit was fully recognized by Hérold's own countrymen. It restored the waning fortunes of the Opera Comique, saved it from ruin, and made Hérold a popular favorite. At this time he was chorus-master, but a few weeks after his success he was dismissed by the new director upon the excuse that it was necessary to retrench. He had only a verbal contract, but he appealed to the courts, and his appeal was sustained after nine months of litigation, the courts holding that there was an implied contract. He accordingly was reinstated, but soon the fortunes of the Opera were involved in another financial crisis. The director sought to retrieve them with a sensation and in 1831 brought out the musical play of the "Marquise de Brinvilliers." Scribe and Castil-Blaze wrote the text together, and nine composers, whose names have been given elsewhere, arranged the musical setting. The combined efforts of the collaborators, however, failed to produce anything more than a nine days' wonder, and the doors of the Opera were reluctantly closed. Six months later a new location was chosen and the opera once more made its appeal to the public with a new work by Hérold, "La Médecine sans Médecin." Its success fell far short of that which "Zampa" had enjoyed, but it served the purpose of keeping the Opera on its feet until Hérold had finished another work which was destined to complete his fame and to restore the Opera Comique to its old prestige. It was, alas, his swan song. "Le Pré aux Clercs" was performed Dec. 15, 1832. It had a success of enthusiasm. Unlike "Zampa," it was a purely national opera, with an historical theme treated with genuine French grace and spirit, and abounding in characteristic French music which commended it to the Parisians. Its reception was attended with a remarkable display of excitement and popular acclamations. The audience rose to a man and called for the composer but he was unable to make an appearance. The fatigues of rehearsals and the tumultuous events of the evening were too much for his already enfeebled condition. He was taken home, but had hardly arrived there when he had a dangerous hemorrhage. He lived but four weeks after his great success, dying of consumption Jan. 19, 1833, the same disease which had proved fatal in his father's case. His funeral took place on the 21st. He was buried at Père la Chaise, near Méhul, and addresses were made at the grave by Fétis and Saint-George. He left a widow, Adèle Elise Rollet-Hérold, to whom he was married in 1827, and three children, Ferdinand, an attorney, Adèle, and Eugenie who also was a musician. "Le Pré aux Clercs" was not his last work in the list of performances, for after his death the overture and four numbers of another opera, "Ludovic," were found among his papers. The work was completed and produced with success by Halévy. His biographer, M. Jouvin, says of it: "In what proportion did this posthumous child of Hérold belong to its father and its godfather? I know not. I have not the opera of 'Ludovic' under my eye. I have not been admitted into the secret of the work done by the musician who two years later wrote 'La Juive' and 'L'Eclair' without taking breath. I only charge myself to report, without guaranteeing, a tradition which attributes to Hérold the overture and four pieces in the first act of this lyric drama."

The peculiarities of Hérold's style which distinguished him from the other operatic composers of his period were the freshness and originality of his ideas, the grace and refinement of his conceptions, which are displayed to special advantage in his ballets, the variety of his melodies, and the highly emotional and imaginative character of the man himself. He was the legitimate successor of Boieldieu and reflected his romantic moods, and it will be remembered coöperated with him in his first work after his return to Paris from Italy. With these purely subjective qualities he combined an instrumentation that is always rich in color and dramatic in effect, an intimate knowledge of the stage and its resources, and a superior degree of literary taste and culture, though the latter distinction did not always save him

HÉROLD'S TOMB IN PÈRE LA CHAISE, PARIS.

from accepting commonplace and sometimes worthless libretti. The reason for this is probably to be found in his prodigious activity, which induced him to accept such poor books in the hope that his music would excuse them, rather than spend his time in idleness. Though possessed of undoubted originality if not of actual inspiration, he was greatly influenced by the works of the composers, though in no sense can he be considered a copyist. During his Italian visit he was much impressed with Paisiello. In a letter to his mother about the year 1815 he says: "I have fallen into one error here — that of neglecting M. Paisiello . . . I can say that I study much the music of Paisiello and find it delicious." The Italian influences did not last long however. Upon his return to Paris he was devoted to the music of Méhul, with whom he had studied in the Conservatory. Rossini influenced him greatly for a time and how far he had studied Mozart is shown in "Zampa," which was constructed upon the lines of "Don Juan." In this connection, M. Scudo, in his criticism of "Zampa," makes the following pertinent remarks: "The side of this work that stands open to criticism is, as nearly always with Hérold, confusion of styles. The austere and sober phrase of Méhul is found in company with Italian bravura. The chansonette disperses with its importunate cockcrow all the phantoms worked from the supernatural. Mozart, Méhul, Weber, Rossini, Auber, how many more? — may be found in the hybrid formation of this superb monster. Under the mobile structure of that orchestra, so full of presentiments and mysteries, you distinguish Weber. Those duets, those Venetian colored finales, conceived, worked with the vigorous authority of a master, speak to you of Rossini, while here and there the small details, the grace, the spirit, the lively and piquant features murmur in your ears the names of Boieldieu and Auber." His own thoughts which he committed to paper, however, and which were found among his documents after his death, will give a clue to his style and to his ideas of what constituted artistic excellence. Among many other things he says: "Melodies must come from the soul to reach the soul of the auditors." "Try to find a just medium between the vague music of Sacchini and the vigor of Gluck. Think often of Mozart and his beautiful *airs de mouvement.*" "Lean always to the side of melodies free from platitude." "In all arts, and particularly in music for some time past, people are skilful in finishing and polishing without reflecting how much more important is a good general design." "Of melody as much as possible." "Declaim with truth and strength." "Find themes which bring tears." "'Great sorrows are silent' observed Seneca. Thus Hero seeing the floating corpse of Leander held her peace. He who goes to the Opera only to hear the music had better frequent the concert-room. The musical tragedian ought above all to sing but ever in agreement with the situation." And then, as if to answer the comments of some of his critics: "Why not use several styles in a great work? A chief priest can sing in the ancient manner, the others in the modern." "Church music ought to pray for those who listen to it, as said Salieri." M. Gustave Chouquet, the keeper of the Museum of the Paris Conservatory, has well summed up the characteristics of Hérold in his analysis of "Zampa": "In a word we recognize in 'Zampa' the hand of a master, who to the spirit of Italian music unites the depth of the German and the elegance of the French School."

The principal works of Hérold include twenty-two operas, one cantata, five ballets, three sonatas, three string quartets, two symphonies, seven caprices, seventeen rondos and divertissements, seven fantasies and three variations. Of the operas the following have been the most successful: "La jeunesse de Henri V." (1815); "Charles de France" (1816); "Les Rosières" (1817); "La Clochette" (1817); "Le Muletier" (1823); "Vendome en Espagne" (1823); "Marie" (1826); "L'Illusion" (1829); "Zampa" (1831); "La Médecine sans Médecin" (1832) and "Le Pré aux Clercs" (1832). Though none of these works can be called familiar in this country, it can hardly be doubted that the two operas "Zampa" and "Le Pré aux Clercs," which saved the Opera Comique, and which paved the way for Ambroise Thomas, Bizet, Massenet and the modern French school, would repay revival and achieve fresh popularity.

Geo. P. Upton

Herold.

Fac-simile musical manuscript written by Hérold.

Italien me paraît
mauvais et je veux aller étudier en
allemagne. — Adieu toujours ton
fils respectueux

Herold

Fac-simile autograph letter from Hérold to his mother.

MEDALLION OF HÉROLD.

By David d'Angers, in 1816.

DANIEL FRANÇOIS ESPRIT AUBER

A LIFE more peaceful, happy and regular, nay, even monotonous, or one more devoid of incident than Auber's, has never fallen to the lot of any musician. Uniformly harmonious, with but an occasional musical dissonance, the symphony of his life led up to its dramatic climax when the dying composer lay surrounded by the turmoil and carnage of the Paris Commune. Such is the picture we draw of the existence of this French composer, in whose garden of life there grew only roses without thorns; whose long and glorious career as a composer ended only with his life; who felt that he had not lived long enough, and who clung tenaciously to life, energetically refusing to drop this mantle of mortality, postponing the final moment by the mere strength of his powerful determination to live.

Auber, the most Parisian of Parisians, who could never tear himself away from his dear native city, even for a short excursion in the summer, was born, — as it happened — at Caen, towards the end of the month of January, 1782. I say, "as it happened," because the composer's parents were not settled in that town and were only staying there temporarily when the future author of "La Muette de Portici" made his entrance upon the stage of life. His father was a print-seller in Paris. Being a thorough business man he wished his son to become a business man also. To this end, when his child had received a somewhat summary education, and had almost reached man's estate, he sent him to London to begin his career in a house of business.

Even at this early period the young Auber was considered a distinguished amateur-musician. He played the piano well, and had made successful attempts at minor composition, such as ballads, small morceaux for the piano, etc. Realizing that he was not fitted for a business life, but for that of a musician, Auber returned to Paris, where he was not long in making for himself a reputation in the fashionable world. He was looked upon as an agreeable pianist and a graceful composer, with sparkling and original ideas. He pleased the ladies by his irreproachable gallantry and the sterner sex by his wit and vivacity. During this early period of his life Auber produced a number of *lieder*, serenade duets, and pieces of drawing-room music, including a trio for the piano, violin and violoncello, which was considered charming by the indulgent and easy-going audience who heard it. Encouraged by this success, he wrote a more important work, a concerto for violins with orchestra, which was executed by the celebrated Mazas at one of the Conservatoire concerts. He also composed, for his friend Lamare, concertos which were applauded by the general public. This Lamare was a violoncellist of great talent and erudition, but so barren of musical creative power that he could not originate the simplest melody nor compose a note for his own instrument. Auber adapted his music so cleverly to the playing of the eminent instrumentalist that Lamare said to him: "Nobody would think, my dear Auber, that I was not the composer of these concertos, so strongly are they impressed with my personality." To which Auber replied: "Since that is so, my dear Lamare, the concertos shall be published in your name." And as a matter of fact they were so published, successively, under the name of the violoncellist. The public thought he was the author of them, but musicians were aware of the truth, which has been an open secret for a considerable time.

It is evident that although Auber made his début as a dramatic composer at a late period, he early practised this art as an amateur, producing his compositions in the Paris drawing-rooms. These drawing-rooms were his academy of music up to the time when, convinced that he had still much to learn in the practice of counterpoint, he sought assistance from the illustrious Cherubini, whom he was

destined one day to succeed as director of the Paris Conservatoire.

The first work that Auber submitted to public judgment was a comic opera in one act, entitled "Le Séjour Militaire," which was produced at the Théâtre Feydeau in 1813. Auber was then thirty-two years old. This piece was not his first attempt in theatrical work, however; for he had previously written a comic opera for the Prince de Chimay, and before this, still another work for a small orchestra, which was represented in an amateur theatre. He had also composed a Mass, with orchestra, in which occurred the admirable chant which he used at a later date in the famous prayer in his masterpiece, "La Muette de Portici." "Le Séjour Militaire" may be regarded merely as marking a date in the biography of the French composer. This piece, of somewhat doubtful buffoonery, passed unnoticed by the general public. Indeed the musician himself was very slightly impressed with it, being but imperfectly inspired when he wrote it. Nevertheless a writer then celebrated, M. Martinville, discovered in this score several pretty *motifs* and a great deal of wit.

From 1813 to 1819 Auber remained silent, and it might have been thought that he had ceased to exist. What became of him during this long period? He still continued to appear in society and, when in the humor, to write as an amateur fugitive pieces of music set to subjects of the same character. He asked dramatic poets to write pieces for him, but they were not very anxious to do so after the failure of "Le Séjour Militaire."

About this time the composer's father died, leaving a widow and two sons without fortune. During this period, when the eminent musician that was to be was still pursuing his studies, he found himself face to face with pecuniary difficulties; but he supported them bravely, never complaining.

Planard, the most fashionable librettist of that day, was accustomed to gather around him in his little house at Passy — which was not then considered one of the districts of Paris — a company of amateurs and artists. There was music, and Auber, one of the most assiduous habitués of the house, accompanied on the piano. In this way it came to pass that Madame Planard took a great interest in Auber and espoused his cause.

"My dear," she said to her husband, "can you not entrust one of your poems to poor Auber, who is so well-bred, so witty, and so good an accompanist? I am convinced that he will earn himself a name among our composers. It is a pity that he should compose operatic airs without words because he has none to work on."

Women always gain the day, whenever they plead in favor of the unknown and the lowly, and Auber was then both unknown and lowly. Madame Planard pleaded so well in this particular instance that her protégé obtained from Planard two pieces instead of one to set to music. The first was a piece in one act, entitled "Le Testament et le Billet Doux," which unfortunately met with a much less favorable reception from the public than "Le Séjour Militaire," and that had been a failure. The next venture was "La Bergère Châtelaine," in three acts, and it made ample amends for all previous mortifications. Its success was unanimous and brilliant. None too soon indeed. Had the author lost this opportunity his future as a composer would have been irretrievably ruined, for no poet would have entrusted him with a libretto.

At the time when Auber produced "La Bergère Châtelaine," the turning-point in his artistic career, he was thirty-eight years of age, just a year younger than Rossini when he closed his with that immortal masterpiece "Guillaume Tell."

Planard, having witnessed the failure of "Le Testament," would have liked to take back the libretto of "La Bergère Châtelaine" which he had handed over to Auber some time before. But now he was very happy to have another of his pieces, in three acts, entitled "Emma," set to music by the composer. This work was represented at the Théâtre Feydeau in 1821, and was an extraordinary success. The high road to fortune was now open, and for more than forty years the composer's career was one long series of triumphs, which continued to the last day of his life. One might have thought, after the complete success of the two last comic operas upon which Auber and Planard collaborated, that they would have continued to work together for a long time; but it was not so. Scribe had just then attained his brilliant position as a writer of vaudevilles. Fate had decided that there should be a partnership between him and Auber, a partnership which of all the combinations that ever existed between word-writer and musician was the happiest and most lasting.

What was the secret of the union of these two

minds, these two talented beings who were so well constituted to understand each other that they seem to have been born the one for the other, to work together for their common glory and to the great delight of the public who applauded them so well? It was in this wise.

A vaudeville by Scribe had just been accepted at the Théâtre de Madame, which he rightly expected would meet with success. For a certain morceau to be sung during the progress of the play he thought that the air of the round in "La Bergère Châtelaine" was wonderfully well adapted. Although he had never yet had an opportunity of seeing Auber, Scribe did not on that account hesitate to write to him. This historic letter and Auber's reply to it have been preserved, and they are too interesting not to be reproduced here, the more so as they are comparatively unknown. They are as follows:

"To Monsieur Auber: —

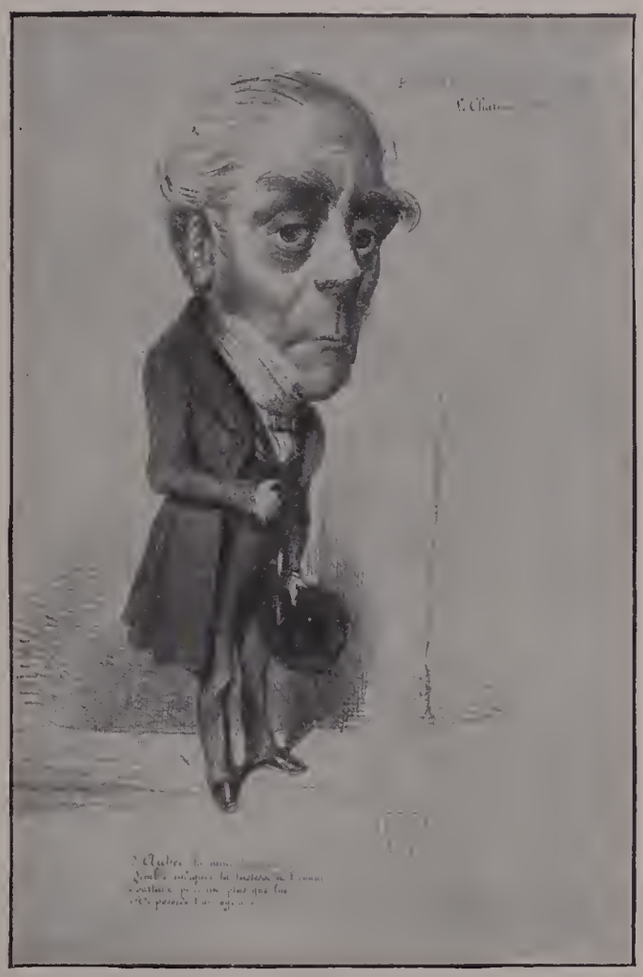
"Will you kindly permit me, Sir, to place in a vaudeville which I am just now writing for the Théâtre de Madame, your round from 'La Bergère Châtelaine' which is so delightful and justly popular? I will not conceal from you, Sir, that I have promised my director to make the piece succeed, and that I have counted upon using your charming music."

This note is quite gallant, but Auber replies to it with just as much gallantry:

"To Monsieur Scribe: —

"My round is but a trifle, Sir, and you are so gifted that you can dispense with my poor assistance. However, if I grant you what you ask, although you do not really need it, and you will allow me to lend you at the same time the fine voice and pretty face of Mme. Boulanger, I think we should both of us do a good stroke of business."

The good stroke of business consisted in the thrice-happy collaboration which resulted from this exchange of letters, a collaboration only broken by the death of Scribe, which took place many years before that of Auber. On one occasion Auber said to me: "I owe my successes to Scribe. Without his assistance I feel that I should never have obtained the place I occupy in the musical world." Without detracting in any degree from the value of Auber's music, it may be said that this statement is true; for the composer needed a librettist of such versatile wit and resource of imagination that I do not see amongst the comic-opera librettists a single poet who could have taken Scribe's place in this work. During the whole of his life Auber was accustomed to compose the principal



CARICATURE OF AUBER.
From the Paris Charivari.

airs of his operas before the libretto was written and almost without regard to the character of the scene in which these airs would be used; and to these melodies Scribe wrote words with extraordinary ease. Auber sang the airs, accompanying himself on the piano, while Scribe, pencil in hand, instantly found the verses naturally suited to the character of the music, cleverly adapting himself to its rhythm, oftentimes very strange. I may mention the "Seguidille" in "Le Domino Noir," which was a singularly difficult test of Scribe's powers. Another instance is the song of Henriette in "L'Ambassadrice," which was also written by Auber without words. It was an astonishing feat on the part of Scribe to find the comic and original verses which he adapted to this melody, the scansion of which is so very singular.

It was on horseback or while riding in his carriage during his daily excursions to the Bois de Boulogne that Auber found his happiest *motifs*. On

BUST OF AUBER,
By Danton; in the Carnavalet Museum, Paris.

returning home he set them to music and inserted them in the opera upon which he was working, and then Scribe supplied the words. In the principal scenes, however, Auber wrote to the verses of his collaborator, and he would begin to work on his return from the theatre, whither he went nearly every evening. In this way he would write on a little table by the side of his piano up to four or five o'clock in the morning. As often as not, he did not go to bed, but slept in his arm-chair. Many of his scores bear traces of the ink which dropped from his pen as he let it fall from his hand when overcome by slumber. The manual of his old square piano bears numerous inkstains on the white keys of the upper octave, which indicate the moment when Auber fell asleep at his work. The musician never needed more than from three to four hours of sleep daily, and throughout his life he took only one meal in twenty-four hours, namely, dinner. On rising, he would drink a cup of camomile, which he swallowed fasting. This was sufficient to sustain him without undue fatigue to the digestive organs up to the time of his only meal at six o'clock. He frequently invited to his table, frugal as it was, young professional lady singers, for he was extremely susceptible to the attractions of the fair sex, and remained a worshipper of beauty even unto death. Venus was his goddess, and he ever adored her most conscientiously.

Auber had eight domestics in his service, and never was man worse served than he. One evening he invited to dinner several professional ladies, as also the learned Mr. Weckerlin, librarian of the Conservatoire. The dinner was good and well served. Music and song followed the repast. One of the ladies being thirsty, the master rang for a glass of water. There was no answer. The housekeeper, the old Sophie, whose face had been familiar for half a century to all Auber's friends, had gone to bed; the cook had followed her example; the valet-de-chambre had gone out for a walk with John, the English coachman, who remained more than thirty years in the composer's service: in short, all the servants had disappeared. Auber did not fall into a passion: he never became angry at anything. "As we cannot get anything here," said he to his guests, "let us go and take an ice at Tortoni's."

We have already referred to the numerous inkstains on the old piano, made by the pen which fell from Auber's hand as sleep overpowered him during his long nocturnal labors, and we now propose to give some details of this interesting and historic instrument, which remains an object of curiosity to all the admirers of the master who visit the instrumental museum at the Conservatoire, and of which we have been able to take a photograph by the gracious permission of M. Pillaut, the learned Conservator of the Museum.

This piano, oblong in form, very light and built of mahogany, was bought by Auber on the 17th of February, 1812, in the showrooms of the celebrated Erard. The manufacturer's number is 8414. It is a double-stringed instrument, and its compass is only five and a half octaves. When, in 1842, Auber succeeded Cherubini as director of the Conservatoire, he had this piano brought thither and placed

DANIEL FRANÇOIS ESPRIT AUBER

From an engraving by C. Deblois, 1867.

it in his study. It was upon this instrument, from which the master could never be separated, and which had become his true friend and harmonious confidant, an indefatigable and never-failing source of inspiration, that Auber composed those charming and *spirituel* comedies which, so often performed and always with success, have remained models of French comic opera in common with the works of Monsigny, Dalayrac, Grétry, Boïeldieu, Hérold, and other great masters.

Besides the old piano which stood in his private room at the Conservatoire, Auber had another at home, in his house in the Rue St. Georges. This latter was an upright piano which I have often seen. Like his oblong piano, it was stained with ink on the two upper octaves. Auber never thought, like Ambroise Thomas and Charles Gounod, of having made by the firm of Pleyel what is called a composer's piano, which is both an excellent instrument and a secretary.

AUBER'S PIANO AT THE PARIS CONSERVATOIRE MUSEUM.

Reproduced from a photograph made by special permission.

Auber once related to me that two days before the first performance of "La Muette" (which he completed in three months!) the overture was not yet ready. He composed it with all the fervor which comes of improvisation. The evening before the first production the orchestra rehearsed it for the first time, and the musicians accorded this instrumental preface an enthusiastic reception. On the first night the public were so enchanted with it that it received a double *encore*. I have never seen this fact mentioned in any of the biographies of the illustrious composer, but I learnt it from Auber himself.

It has been a matter of astonishment that this French musician, who did not know Italy, who never left Paris — with the exception of a journey to London when he was a very young man — should have been able to introduce into "La Muette" so much of Italian local color, and assimilate in so wonderful a manner the musical genius of the Neapolitans. We are in imagination as thoroughly in Naples as it is possible to be without

actually being there, the moment we hear that victorious march, so full of freedom, rhythm and melody, and see on the stage the crowd of triumphant lazzaroni now masters of the land. One would gladly learn in what circumstances this beautiful and marvellously characteristic air came into the mind of the Parisian composer. Jouvin will tell us, and he has made no mistake, for this curious information reached him from the lips of the composer himself: "Would you know where the com-

AUBER'S RESIDENCE IN PARIS.

From a photograph.

In this house Auber lived for forty years, and it was here that he died in May, 1871, during the battle with the Paris Commune

poser found the *motif* of this march, the melody of which is so free and unconventional? He found it in a shaving dish! It was when he was shaving himself, with his face covered with soap, that there came upon him the rhythm and melody of this inspiration; and he seized and secured it before it was lost. Such is the origin of the inspiration which, twice in the overture and at the end of the fourth act, so powerfully appeals to the spectator in the auditorium. O Genius, behold thy handiwork! Have not sixty winners of the grand Prix de Rome passed no inconsiderable time seeking inspiration in

the land of classic song and returned home without a single idea? M. Auber, who could never tear himself away from Paris, discovers the sky of Naples in the lather at the bottom of a basin!"

The extraordinary effort made by Auber in the composition of "La Muette," in less time than would have been needed by a copyist to transcribe this voluminous score, completely deprived him of his mental powers for the moment, and he was obliged to take absolute rest for some time. His ideas were exhausted, and he would have found it impossible even to find a melody for a simple song.

AUBER'S TOMB IN PÈRE LACHAISE, PARIS.

From a photograph.

He thought that the fountain of musical invention was dried up within him, and for all time. But his faculties, thank God, were not extinguished, and there yet remained in the composer's brain living fountains from whence were to gush forth his best, his most characteristic works, and those which are most strongly impressed with the author's style and personality.

In many respects, Auber was not an irreproachable director of the Conservatoire, where he remained, however, a number of years. He was all his life too fashionable a man, too kind, too weak to direct with the necessary firmness a school so difficult to govern as the Ecole Nationale de Musique et de Déclamation of Paris. He attempted no improvements in the arrangement of the studies, and

while all public institutions throughout France were being modified in accordance with progressive ideas, the Conservatoire alone remained stationary and, as it were, fossilized in its ancient condition. Ultimately the Administration des Beaux-Arts became alarmed at this state of things, and on the 2d of April, 1870, the following order was issued: —

"In the name of the Emperor, the Minister of Fine Arts issues the following order:

"Art. 1. A committee is hereby formed the mission of which shall be to revise the present government of the Conservatoire, and to consider and propose such modifications as may be made, especially in regard to the teaching in this institution, so that the studies pursued there may be made as profitable as possible.

"Art. 2. This committee, which shall sit under the presidency of the Minister of Fine Arts, shall be constituted as follows:

"MM. Auber, Emile Augier, Edmond About, Azévédo, Chaix d'Estange, de Charnacé, Oscar Comettant, Félicien David, Camille Doucet, Théophile Gautier, Gevaert, Charles Gounod, Guiroult, Jouvin, Ernest Legouvé, Nogent-Saint-Laurens, Emile Perrin, Prince Poniatowski, H. Prévost, Reber, Ernest Reyer, de Saint-Georges, de Saint-Valry, Albéric Second, Edouard Thierry, Ambroise Thomas, J. Weiss."

The sittings of this committee were of a most interesting character. Auber, then eighty-eight years of age, was never absent from any of them; but he remained silent all the while. It seemed as though he were there in the presence of judges rather than before a committee in which he had full and complete liberty of discussion. Of all the propositions made by the committee only one was ever put into execution, by Ambroise Thomas, who succeeded Auber as director of the Ecole Nationale de Musique et de Déclamation of Paris. This proposition was that Sol-fa classes should be established especially for the pupils of both sexes in the singing classes.

Auber was Maître-de-chapelle to the Emperor Napoleon III. He was a Grand Officer of the Legion of Honor, and he received a number of foreign decorations. He never married.

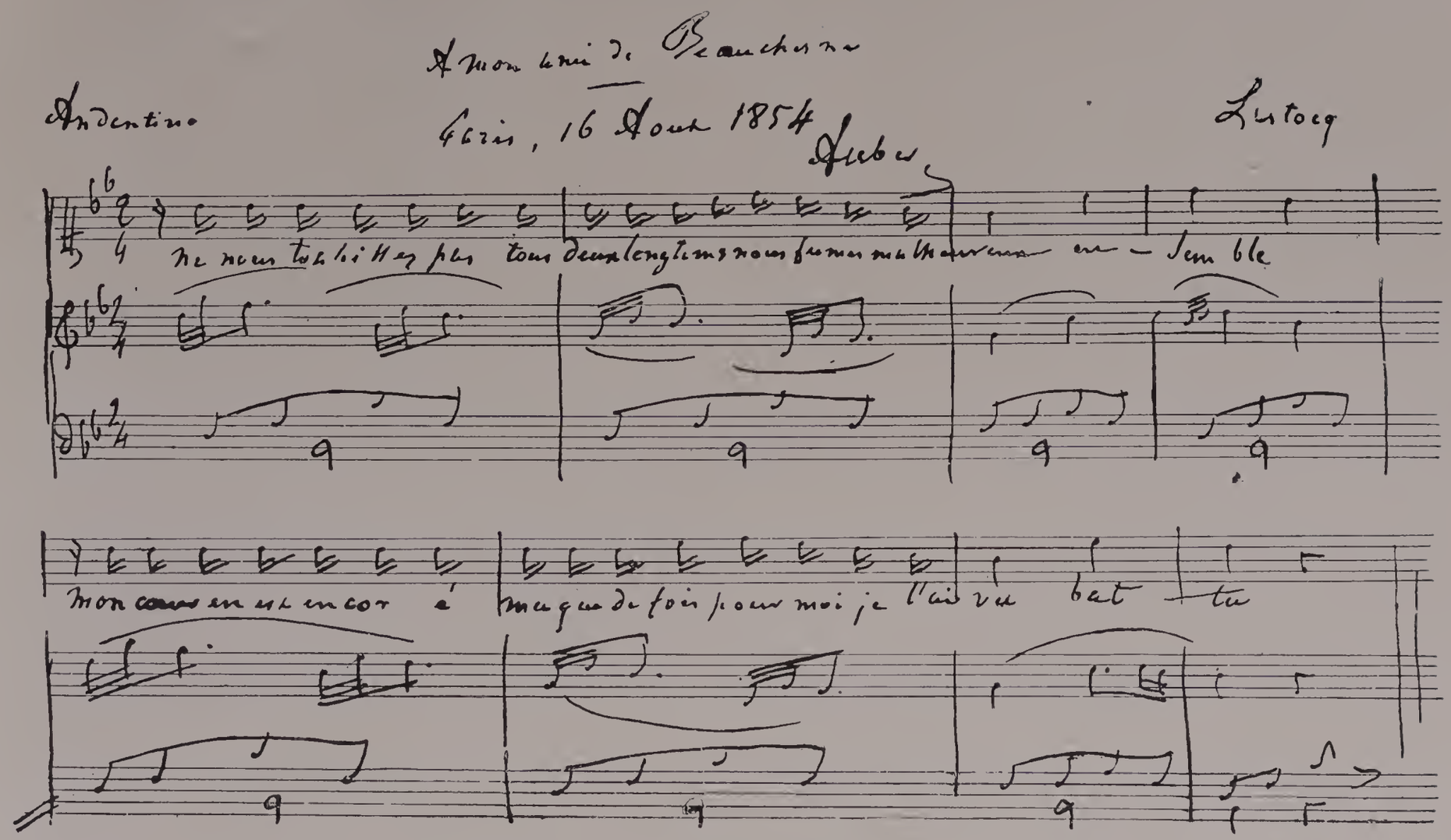
It was Auber's misfortune to see the siege of Paris and the terrible deeds of the Commune. At that time he had two horses to which he was very much attached, named Figaro and Almaviva. When famine began to stalk through the land he was called upon to give up the first-named animal to be used as food. The other met with perhaps a still more cruel fate, for it was taken from the elegant coupé of the composer to draw a cart at St. Denis. In the midst of the successive misfortunes which befell his beloved city of Paris, Auber became deeply downcast. His strength rapidly ebbed away, and after a terrible struggle lasting several days, during which he fought desperately with death — for he still clung tenaciously to life,— he breathed his last, cared for in turn by Ambroise Thomas, Marmontel and Weckerlin, on the 12th of May, 1871. When public order had been re-established, he was accorded a solemn public funeral on the 15th of July following.

Auber's labors were devoted to one long series of sparkling comic operas due to the happy partnership of Scribe and Auber, a partnership in which Mélesville was often associated. The first comic opera produced by the triple partnership was "Leicester," the subject of which was taken by the authors from Sir Walter Scott's romance, "Kenilworth." Although, from the character of the dramatis personæ, "Leicester," was somewhat remarkable compared with the plays usually produced at the Théâtre Feydeau, it was nevertheless well received by the public.

After this came "La Neige," a pretty score which, however, the critics (who in those days were generally literary men not at all competent to judge of musical matters) declared bore some resemblance to the work of Rossini. But at that time what musician was there who could entirely withstand Rossini's style, which had conquered the universe, not even excepting Germany?

"La Neige" was succeeded by "Le Maçon," in which there occur at least two or three morceaux that are marvels of wit and grace.

"Le Maçon" was followed by "Le Timide,"



Fac-simile autograph musical manuscript by Daniel François Auber.

Mon cher ami, Madame Batton est tellement malade depuis qu'elle a perdu son fils, que son mari est obligé de rester auprès d'elle, ce qui l'empêche de tenir sa classe aujourd'hui. — Je voudrais bien que les élèves, qui nous traitent sévèrement pour l'exactitude, ne vinssent pas pour rien. — Si Batiste pouvait nous rendre le service de tenir cette classe aujourd'hui, il nous tirerait d'embarras. Voyez-le. Demandez lui cela de ma part, et entendez vous avec Ferrière.

tout à vous

Auber

Mercredi (Septembre, 1849.)

Il va sans dire, mon cher ami, que vous devez rester à Fontainebleau tant que votre état de santé l'exigera.

. . . . . .

. . . . . Je n'ai que le temps d'écrire des notes, des dièses, des bémols &c &c, et je ne suis pas encore arrivé à la fin de ma tâche.

Je dois entrer en répétition le 15 de ce mois, et d'ici là, il me faut travailler jour et nuit.

Adieu, mon cher ami; je retourne à ma partition. (*)

Auber

Lundi (1er Octobre, 1860.)

Fac-simile autograph letters from Auber to Alfred de Beauchesne, Secretary of the Conservatoire.

"Fiorella," "La Muette de Portici," a grand opera in five acts, produced by Scribe and Casimir Delavigne, which was represented at the Académie de Musique on the 19th of February, 1828. It had considerable success the first night and the succeeding representations only strengthened the good opinion formed of it. After more than sixty years and in spite of certain features which are now looked upon as old-fashioned, as well as an orchestration which would better suit present ideas were it more powerful and contrapuntal, at least in certain parts of the score, this admirable work would still be quite presentable anywhere. The impartial public, which does not yield to the influence of schools of music and does not hide its impressions, would still warmly applaud in this rich treasury of sweet melody the chorus, "O Dieu puissant"; the barcarolle, "Amis, la matinée est belle"; the duet by the two men, "Amour Sacré de la Patrie"; the market scene; the beautiful and impressive prayer; the delicious air of "Sleep"; the air sung by the woman in the fourth act, "Arbitre d'une Vie," which has become classical; and that other barcarolle, "Voyez du haut de ce rivage"; the tarantella, etc.

The original and singularly bold idea of making a dumb girl the heroine of a grand opera was received at the outset with censure on the part of the critics; and it must be admitted as a general principle that the critics were perfectly right. Slowly, however, the public became accustomed to this creation, and it has now for a long time been admitted that the rôle of Fenella is a mark of genius. The whole of this part played in dumb show seems to be voiced, as it were, by the orchestra, which renders in a wonderfully happy manner and with extraordinary dexterity the sentiments felt by the sister of the fisher Massaniello.

As to the overture, it has earned public approval in every part of the world where an orchestra can be found capable of executing it. It is brilliant, dramatic, pathetic, and the *motif* of the triumphal march which constitutes the *allegro* is superb and truly irresistible in its power to move the audience.

Space would fail us were we to stop, even for a moment, to speak of each one of his works, and we cannot do more than name them. Yet their names alone will sing in the reader's memory those varied songs, so *spirituel*, so well suited to the works which they designate that they have nearly all continued to hold the musical stage of Europe ever since they were first produced. They are as follows: "La Fiancée," "Fra Diavolo," "Le Dieu et la Bayadère," "Gustave III.," "Lestocq," "Le Cheval de Bronze," "Actéon," "Les Chaperons Blancs," "L'Ambassadrice," "Le Domino Noir," "Le Lac des Fées," "Zanetta," "Les Diamants de la Couronne," "Le Duc d'Aloune," "La Part du Diable," "La Sirène," "La Barcarolle," "Haydée," "L'Enfant Prodigue," "Zerline, ou la Corbeille d'Oranges," "Marco Spada," "Jenny Bell," "Manon Lescaut," "La Circassienne," "La Fiancée du Roi de Garbes," "Le Premier Jour de Bonheur," "Rêve d'Amour." This last-named comic opera was the last of the long series of the dramatic works of our author. It was represented on the 20th of December, 1869, and truth compels us to state that it was received with some reserve. Quite the reverse was the fate of "Le Premier Jour de Bonheur," which obtained a full measure of success. In this opera occurs an exquisite melody that speedily became popular, "Les Djinns."

Rossini has described Auber's talent in a remarkably pithy manner. "Auber," said he, "may have produced light music, but he produced it like a great musician." So much meaning could not be condensed into fewer words. Even so, Auber, in spite of the slight appearance of his work, was one of the most learned musicians of his time. But he took as much pains to conceal his knowledge as others do to exhibit theirs. His great desire was, evidently in obedience to the nature of the man, to be always clear, melodious, lovable, *spirituel*, attractive in every way; never wearisome. In this he was perhaps wrong. Possessing as he did the science of counterpoint and a wonderful dexterity in instrumentation, he would have done well to make himself, from time to time at least, more obscure, mystical, symbolical and enigmatical, for in so doing he would have risen in the esteem of the pedants who affect to like only that kind of music which is wearisome and to understand only that which is incomprehensible. Such obscurity on his part would have thrown into still higher relief the inspirations born of his truly creative faculties, I mean his songs and his *motifs*. Whenever he desired to do so, Auber well knew how to rise to the lofty and pathetic, and he could produce what is called grand high class music. Let such as doubt this read the fourth act of "Manon Lescaut," and they

will be convinced that there was in the mind and heart of Auber something more than dance music. We have there grand and beautiful music, and I find it difficult to mention any orchestration richer or more impressive and more beautifully conceived than that which occurs in "La Circassienne." We have only to read the many *solfeggios* that he wrote during the long years when he was director of the Conservatoire for competition among the pupils learning the sol-fa system, and we shall find in these minor masterpieces the sure hand of an eminent and profound harmonist.

Oscar Comettant

MEDALLION OF AUBER
by David.
From Paris Opera Archives.

J. F. E. HALÉVY

Reproduction of a portrait by Weger, engraved after a photograph.

JACQUES FRANÇOIS FROMENTAL ELIAS HALÉVY

JACQUES FRANÇOIS FROMENTAL ELIAS HALÉVY was born in Paris, May 27, 1799, of Jewish parents, whose family name was Lévi. The same considerations of expediency that induced Meyerbeer to change his name from Beer to that which he afterwards made famous, proved similarly potent with Halévy. His father was by birth a Bavarian, his mother was born in Lorraine. The former was greatly honored among French Israelites for his upright character and as a Hebrew scholar profoundly versed in the Talmud. While yet very young, Halévy developed such remarkable musical precocity that he was sent to the Conservatory when only ten years of age. He was at once placed in the class of Berton, then in the full flush of his triumph as the composer of "Montano et Stéphanie," his masterpiece. Berton outlived his fame, and his music is now forgotten. It may be mentioned in passing, that Berton was greatly piqued by the success of Rossini, and published two acrimonious pamphlets attacking the Italian composer. One of these was entitled, "De la Musique Mécanique et de la Musique Philosophique," and the other, "Epître à un célèbre compositeur Français précédée de quelques observations sur la Musique Mécanique et la Musique Philosophique." Of course, "la musique mécanique" was the music of Rossini, and "la musique philosophique" was that of Berton. The "célèbre compositeur" was Boieldieu, who was greatly mortified by a dedication that identified him with sentiments wholly in conflict with those he entertained toward Rossini.

Halévy prosecuted his studies so industriously under the guidance of Berton, who was an admirable musician, and progressed so rapidly, that one year after he entered the Conservatory, he won a prize in solfeggio, and the year following, the second prize in harmony was bestowed on him. From Berton's instruction he passed to that of Cherubini, who subjected him to a rigid course of counterpoint, fugue and composition. Here again, he advanced with such speed that at the end of seven years, and while yet a boy of seventeen, he competed for the Grand Prix de Rome, obtaining the second prize for his cantata, "Les dernières moments de Tasse." The next year the second prize again fell to his lot, and the year following, 1819, he reached the height of his ambition, carrying off the Grand Prix itself for his "Herminie."

This much-coveted distinction is awarded at the annual competitive examinations of the Académie des Beaux Arts. The successful candidates become government pensioners for four years, and as such are sent to Rome, where they reside in the Villa Medici, in the Académie de France. The prize composition was, at first, a cantata for one voice and orchestra, and after, for one male and one female voice and orchestra. The prize was established in 1803, and since then, a winner has been sent, at the cost of the government, to Rome, every year, except in those years when no composition was considered worthy the prize. It is somewhat curious that of the sixty and odd students whose achievements and future promise won for them this honor, so few attained to permanent fame. The only prize-winners whose names have made the tour of the world are Hérold, Halévy, Berlioz, A. Thomas, Gounod, Bizet, and Massenet.

Before his departure for Rome, he composed a Funeral March and a "De Profondis" on the death of the Duc de Berri (1820), for three voices and orchestra. He dedicated it to Cherubini, and it was performed in the synagogue in Rue St. Avoye. In Italy he devoted himself with his accustomed energy to serious and unflagging study; wrote an opera, which was not performed, and some works for the church, which remain unpublished. At the end of his prescribed term abroad, he returned home,

eager to prove to his fellow countrymen that he had not studied in vain. He turned his eyes in the direction of the opera stage, but experienced the usual disappointments, in his early attempts to obtain a hearing, and was almost in despair at the discouraging difficulties that stood in his way. He composed "Les Bohémiennes" and offered it to the Grand Opera, but it was not accepted. He was more successful with "Pygmalion," which was received and placed in rehearsal, but it was suddenly withdrawn and never performed. An opera comique, "Les deux Pavillons," met the same depressing fate. Halévy began to lose hope, when in 1827, and when he was twenty-eight years of age, the Théâtre Feydeau accepted his "L'Artisan," which was produced in the same year without making any very marked impression. It is an unambitious work of no special interest, except for some piquant couplets, and a well-written chorus. The following year he collaborated with Rifaut in the score of "Le Roi et le Batelier," written for the fête of Charles X. In the same year "Clari" was given at the Théâtre Italien. This was a three-act opera, and up to that time, his most important work. Malibran sung the principal part, and for the first time the young composer experienced the intoxication of success. There is, however, nothing in the score to indicate the Halévy of "La Juive" and of "L'Eclair."

In 1829 he was appointed, at the Théâtre Italien, to share with Hérold the duties of chef du chant. In that year was produced, at the Opera Comique, his "Le Dilletante d'Avignon," a parody on Italian opera librettos, which was heartily applauded, and of which the chorus, "Vive, vive l'Italie," was hummed and whistled and attained to the honor of adoption by vaudeville writers. His next work was "La Langue Musicale," which, despite some pretty music, failed, owing to the silliness of the libretto. In the spring of 1830, "Manon Lescaut," a ballet, charming in melody and brilliant in orchestration, was produced with great success, and was published. Then came in 1832 the ballet-opera, "La Tentation," written in collaboration with Casimir Gide, and though it was well received it brought no fame to Halévy. He had worked faithfully and indefatigably, but as yet without winning the recognition for which he so fervently hoped. Opera after opera was composed with remarkable rapidity, to meet with no greater prosperity than a *succès d'estime*. A one-act comic opera, "Les Souvenirs de Lafleur," brought him no better fortune. Hérold dying in 1833, and leaving his opera, "Ludovic," unfinished, Halévy completed it, composing for the first act a fine quartet that was always encored, and writing the whole of the second act. Still, the composer failed to win fame; but the clouds were about to dissipate suddenly and to display his sun at once, in its fullest glory.

In 1835, "La Juive" was given at the Grand Opera, and Halévy was hailed as a master composer. The work was received with a frenzy of delight, and in the wild enthusiasm it aroused, the composer enjoyed all that follows recognized genius and well-earned fame in the capital of France. This work opened to him every opera house in Europe, and a career of brilliant success. In the same year in which this masterpiece saw the light, he produced a work of a character so wholly different as to excite wonder that it could have come from the same composer. It is, however, no less great in its way, and was no less overwhelmingly successful. This was "L'Eclair," a musical comedy for two tenors and two sopranos only, and without choruses. It is exquisitely charming, a model of artistic skill and profound knowledge gracefully employed. These works won for him admission to the Institute, where he succeeded Reiche. Halévy was then thirty-seven years old, and had reached his highest point of greatness, for though he wrote many more operas, he never again equalled "La Juive" and "L'Eclair."

The year after "La Juive" was produced, Meyerbeer's "Les Huguenots" appeared and proved to be an epoch-making opera. Its instant and enormous success had an unfavorable effect on Halévy, for he abandoned his own peculiar individuality of style, and became a follower, if not an imitator of Meyerbeer. Still worse, for in his eagerness to compose, he was not particular in his choice of librettos, and accepted any to which music could be written. The result was a series of opera books, mostly of a gloomy turn, that no music could deprive of their tiresomeness or make interesting. Under this unwise course of action he soon exhausted his musical invention and became nearly as dull as were his librettos. "Les Mousquetaires de la Reine," and "Le Val d'Andorre," two fine operas, must be excepted.

His industry was astonishing, as will be seen by

the following complete list of the works that succeed his two crowning triumphs: "Guido et Ginevra," grand opera, five acts, 1838; "Les Treize," comic opera, three acts, and "Le Shérif," comic opera, three acts, 1839; "Le Drapier," comic opera, three acts, 1840; "Le Guiterrara," comic opera, three acts, and "La Reine de Chypre," grand opera, five acts, 1843; "Le Lazzarone," comic opera, two acts, 1844; "Les Mousquetaires de la Reine," comic opera, three acts, 1846; "Le Val d'Andorre," comic opera, three acts, 1848; incidental music for "Prométhée Enchainé," and "La Fée aux Roses," comic opera, three acts, 1849; "La Tempesta," grand opera, three acts, and "La Dame de Pique," comic opera, three acts, 1850; "Le Juif Errant," grand opera, five acts, 1852; "Le Nabab," comic opera, three acts, 1853; "Jaquarita l'Indienne," comic opera, three acts, 1855; "Valentine d'Aubigny," comic opera, three acts, 1856; "La Magicienne," grand opera, five acts, 1858; "Noé," grand opera, five acts (unfinished); "Les Plages du Nil," cantata with chorus and orchestra, besides numerous vocal pieces and some music for the pianoforte. Of all these operas only "Les Mousquetaires" and "Le Val d'Andorre" survive through occasional performances. The latter, when originally produced, saved the Opéra Comique from bankruptcy, and ten years later relieved the Théâtre Lyrique from pecuniary difficulties against which it then struggled.

CARICATURE OF HALÉVY BY DANTAN.
From the Carnavalet Museum, Paris.

In addition to the production of this immense mass of operatic music, Halévy was able to fill the part of one of the principal professors at the Conservatoire. In 1831 he was made professor of counterpoint and fugue, and in 1840 he became professor of composition. He wrote a book of instruction, entitled, "Leçons de lecture musicale," which first appeared in 1857. It remains, in a revised form, the accepted text-book for teaching solfeggio in the primary schools of Paris. Among his more distinguished pupils were Gounod, Victor Massé, Bazin and Bizet, the last named of whom married Halévy's daughter.

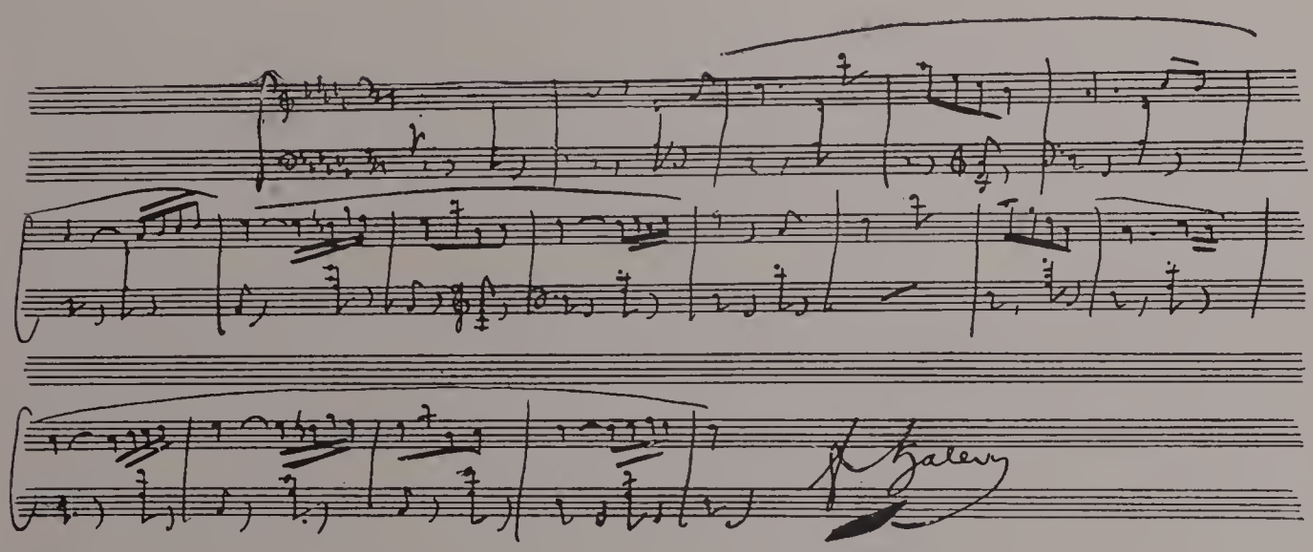
In 1854 he was made permanent secretary of the Académie des Beaux Arts. It was a part of his duties in this office to pronounce eulogiums. These he published, with additions, in 1869, under the title, "Souvenirs et Portraits, études sur les beaux arts." They are gracefully written, and are entertaining and edifying reading. In 1861 the severe work to which he had subjected himself, began to tell on his health. A southern climate was ordered by his physicians. He selected Nice, whither he departed with his family in December, 1861. It was too late, and moreover, in the comparative quiet of his new abode he missed the excitement to which he had been accustomed. His debility rendered work almost impossible, and his depression in consequence was painfully intensified. The end came March 17, 1862. His body was taken to Paris and buried on the 24th of the same month, with great ceremony. "La Juive" was revived at the Grand Opera in honor of his memory, on the 29th of May, and his bust, the work of his widow, was crowned on the stage.

Halévy was a highly gifted man. In addition to his genius for music, he had innate talent for writing and was an excellent poet and a brilliant literateur. He was acquainted with German, Italian,

HALÉVY'S TOMB IN PÉRE LACHAISE, PARIS.

From a photograph made specially for this work.

English and Latin and also with Hebrew and Greek. As a composer, though he was a musician of rare talents, he wrote too much, too rapidly and too carelessly, to do himself full justice. His two masterpieces are almost immeasurably above any of his other operas. In these latter, we meet, now and then, with moments of great beauty, with scenes of thrilling dramatic power, but they are in the midst of much that is oppressively dull owing to the rigid obscurity of style in which they are written. He seems to have had so sensitive a fear of falling into commonplace that he went to the opposite extreme, even avoiding clearly marked rhythms. His mannerisms were a persistent resort to the minor key, a fondness for a soft pianissimo effect on the lower notes, long held, to be regularly and suddenly opposed by a loud crash of the whole orchestra on the upper notes; unexpected and violent contrasts in dynamics that are mere capricious effects without any logical cause; prolixity and over-deliberately following a sombre strain with one of great brilliancy, and vice versa. In all his scores, however, his fine genius is manifested, and it is impossible to study one of them carefully without becoming impressed by the vigor, the affluence and the flexibility of his genius. He was equally at home in the gloom of tragedy and the gaiety of piquant comedy. In scenes of pomp in



Fac-simile autograph manuscript by Halévy in possession of the Paris Opera Library.

which the stage is crowded with characters concerned in some high festivity, he is peculiarly felicitous. He was a master of passion in its every aspect, and when he is at his best here, he never sounds a false note. His characters are always strongly defined, and no composer has left behind him a more masterly collection of vivid stage portraits than has he. He was essentially the bard of melancholy, as his many exquisitely-tender and mournful melodies testify. One of the typical characteristics of his music is its refined distinction. His abhorrence of triviality was so keen that it caused him often to go too far out of his way to avoid it, and the result was that he overfrequently fastened on his music a labored aspect that was fatal to the impression of spontaneity in effect. When he was less self-conscious, however, his music flows with delightful ease, lucidity and naturalness. His instrumentation is that of a thorough master. He had a fine sense of tone color, and his scores are rarely overloaded. He was an innovator in the use and treatment of wind instruments, and anticipated many effects that have been claimed for those who came after him.

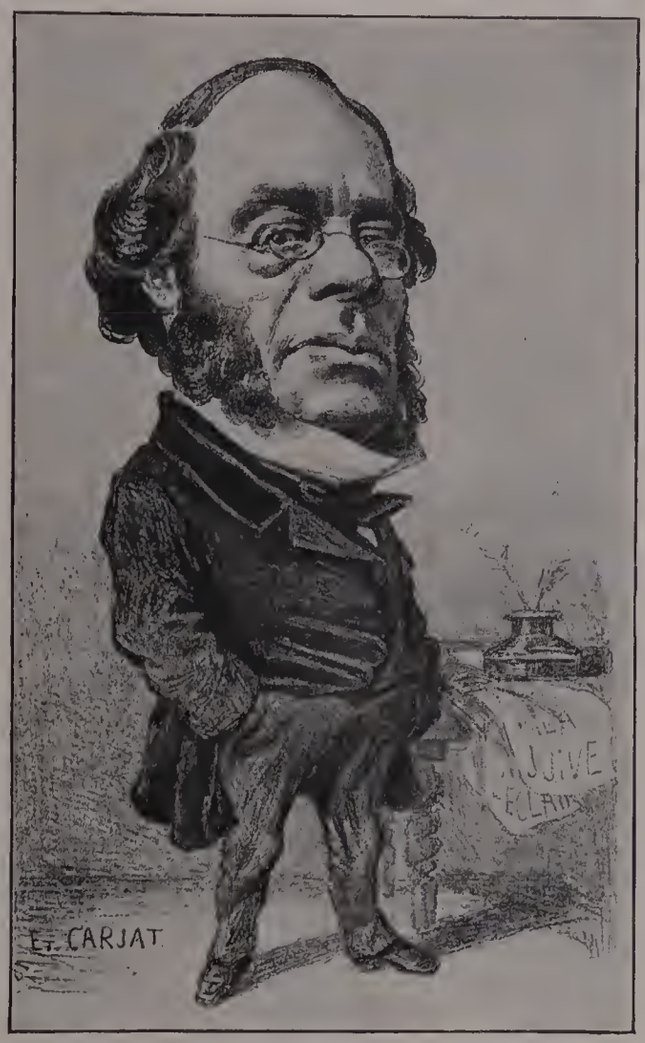
In "La Juive" the orchestration is, in point of richness, originality and variety of powerful contrasts, much in advance of anything previously known in French opera; and his instrumentation of

"L'Eclair," in its freshness, vivacity and piquancy, was no less innovating, and notable in a lighter direction. In "La Juive" he had a libretto which is among the finest that were ever set to music. Its tragic story is told with immense effect, and the poet's knowledge of the needs of a composer is manifested with masterly ability. Halévy never again obtained such a book. How felicitously it inspired him, is seen in the first act in the impressive reply of the Cardinal to Eleazar's contempt for the Christians; in the romance sung by Leopold to Rachel; in the chorus of the people at the fountain which runs with wine; in the magnificent chorus and march which precede the brilliant entrance of the Emperor, and ending with the stirring Te Deum and the welcome to the Emperor. In the second act, the Passover scene in Eleazar's house is full of interest in its Jewish elements, with which Halévy, himself a Jew, must have been in complete sympathy. In the same act there are the fiery duet between Eudoxia and Leopold, and the other duet, equally spirited and intense in effect, between Rachel and Leopold, both masterpieces in their way, and speedily followed by the no less splendid dramatic aria sung by Rachel to her father, and in which she announces her love for Leopold; the climax of this wonderful act being reached in the thrilling trio, in which Eleazar pronounces the curse. The next act, with its brilliant pageantries, falls short of that which precedes it, but has an immensely dramatic, concerted number which culminates in the anathema by the Cardinal. The fourth act rises to the level of the second, with its noble duet between Eleazar and the Cardinal, the tremendous scene of the Jew in which he savagely defies his Christian foes and welcomes death. The last act is for the most part declamatory, and has no such numbers as those we have named, but the impressive dramatic intensity of the work is maintained to the end.

In "Guido et Ginevra," he tries to repeat the success of "La Juive," but despite several fine flights of genius he failed, not only owing to the morbidly sad and dull nature of the play, but to the heaviness of the music. He was more successful with "La Reine de Chypre," an essentially spectacular opera, which, by the way, was analyzed by Wagner in one of his Paris letters (1841). The score is often brilliant and melodious, and it contains some movingly pathetic melodies, but it is uneven in excellence, and has pages on pages of music so obscure in meaning and so dull in effect that its interest is often impaired. Almost the same criticism may be made on his next grand opera, "Charles VI." Moreover, by this time, Meyerbeer's "Les Huguenots" had been produced, and Halévy, carried away by the enthusiasm with which that work filled him, consciously or otherwise, deserted his own marked individuality and became, to all intents and purposes, a follower of Meyerbeer, at least in grand opera. In his "Le Val d'Andorre" he became himself again, for the time being, and produced a lyric drama that fell little short of perfection in the complete sympathy with which the composer identified himself with the poet. There Halévy sounded the very depths of passionate grief, in the music he has given to Rosa after her lover has been drawn as conscript. In "Les Mousquetaires de la Reine" he produced a delightful score, sparkling, chivalrous in spirit and full of beauties. For the rest there is little to be said that would not be in the way of repetition. His "La Tempesta," written for Her Majesty's Theatre, London, was received there with enthusiastic favor, but although there are some genuine beauties in the work, especially in the finely characteristic music given to Caliban, it has nothing in it that entitles it to live. Halévy was greatly piqued that the one melody most praised by the artists, and that was hummed by everybody, was Dr. Arne's "Where the bee sucks," which he had retained for Ariel. With all his fecundity in melody Halévy rarely wrote one that achieved general popularity. The most noted exception is "Quand de la nuit l'épais nuage" from "L'Eclair," a charming air, simple, chaste, and delicious in its tender grace. He seldom, however, vouchsafed so unaffected a tune, the harmonies of which are for the most part confined to the tonic and dominant. The romance "Pendant la fête une inconnue," from "Guido et Genevra," is another morceau, scarcely less naive and delicate, that long survived the opera in which it appeared, but it did not make the tour of the world as did the other. His comic operas abound in fascinating music which is buried, and must remain so, in the uninteresting librettos that he so thoughtlessly accepted. In that dreary book, "Le Drapier," there is a glorious duet, "Ah! devenez mon père." But there is not an opera of his in which some perfect gem is not to be found. His fecundity in melody is impressively exemplified in

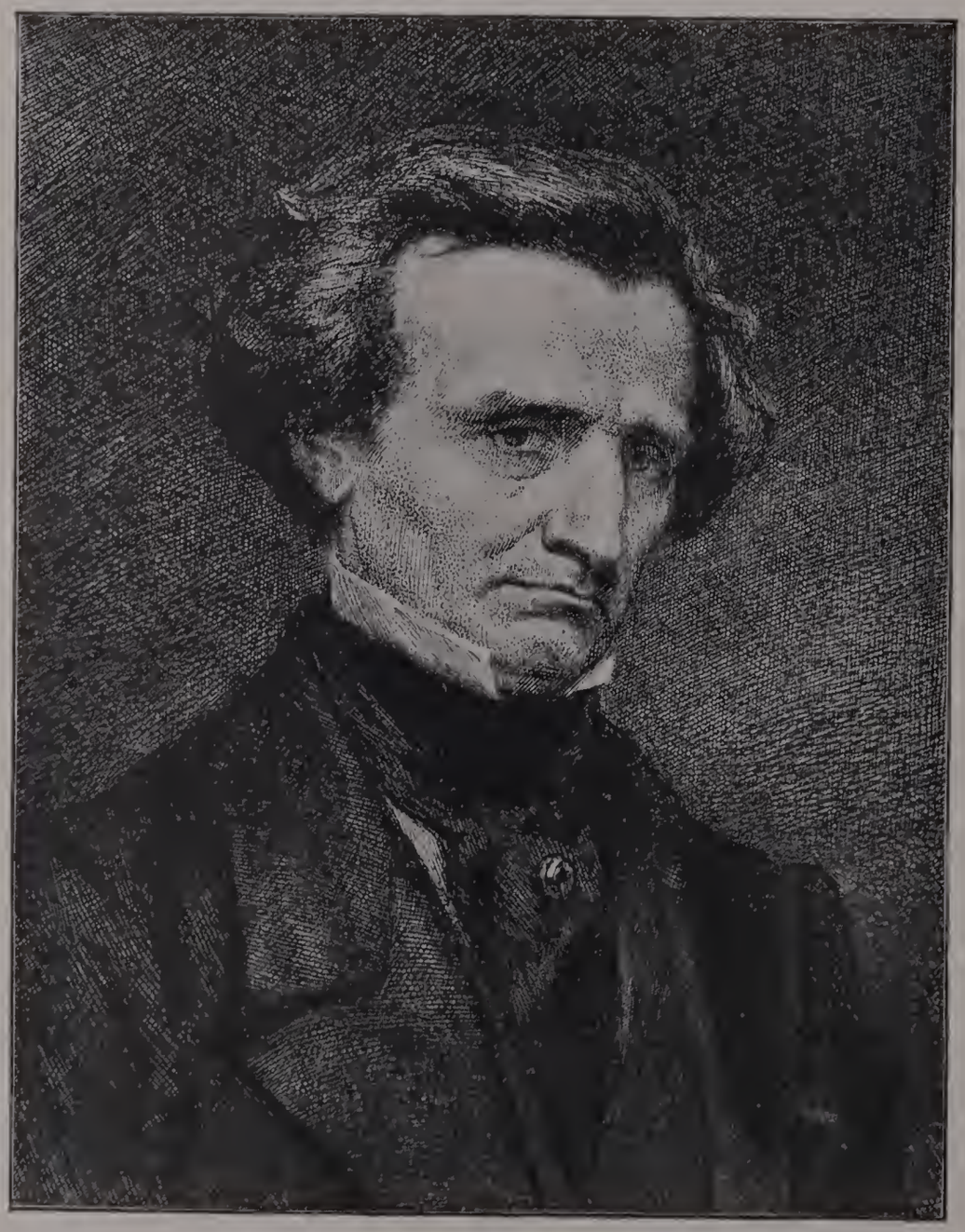
the fairy-opera "La Fee aux Roses," of which the score is affluent in charming music, sensuously oriental in style, beautiful in local color, and of striking originality in orchestral treatment. He made an attempt to revive the enharmonic scale of the Greeks in his "Prométhée Enchainé," the translation of which had been made by his brother. It was a bold adventure, but it failed. It must be confessed that it is monotonous because of lack of variety in the orchestration, owing to the almost continuous use of wind instruments to the neglect of the strings. The recitatives are noble, and the chorus of the Océanides is one of his most classical and beautiful compositions.

Halévy, despite all his industry and the fame he enjoyed through his greatest successes, made no lasting impression on the music of his day. Even "La Juive," notwithstanding its power and its brilliancy, found no imitators, and "L'Eclair" still stands alone, the only example in its *genre*. It is sad that an artist should have labored so long and so well, should have been a thorough master of his art, and yet have fallen almost into obscurity thirty years after his death. A careful examination of some of his more ambitious operas shows that he was, in some respects, slightly in advance of his time, especially in his tendency to avoid purely rhythmical airs in favor of what is now called "Endless Melody," but there is no likelihood that the future will revive his works. It was his misfortune that Meyerbeer's star rose so early after the appearance of "La Juive," and that Halévy was drawn into the vortex that the rage for the composer of "Les Huguenots" made. If he had followed the example of the latter, had written music to none but good librettos, economized his talents instead of wasting them in a reckless ambition to produce music; if he had also adhered firmly to his own individual originality instead of permitting himself to be unreasonably influenced by the success of another, his operas might have had a stronger claim than they have on the favorable consideration of posterity. When Halévy wrote "La Juive" the time was ripe for a great revolution in French grand opera, and he just escaped becoming an epoch-maker at his art. Meyerbeer appeared at that moment, and to him fell the honor that was just within Halévy's grasp. Whether the latter would have seized it if his rival's career had been delayed, it is hard to say, for his lack of discrimination in the choice of opera books was already deep-seated. Saint Beuve says of him: "'La Juive,' 'Guido,' 'La Reine de Chypre,' 'Charles VI,' are true lyric tragedies on which are the seal of beauties that time cannot obliterate. Some works, that appeal more readily to the tastes of the masses, have been dowered with greater popularity, but the decision of those who know is the only one that appeals to a conscientious artist, and of this, Halévy received an ample share. We think we are not mistaken in saying that as musical education becomes more wide-spread, the popularity of Halévy will grow." This, however, is doubtful, and it is more than probable that Halévy himself felt that he had not wholly accomplished his mission, for Saint Beuve, who knew him well, also says, "It is strange that this estimable man, always full of work, should sometimes have nursed a secret sorrow. What it was, not even his most cherished and trusted



CARICATURE OF HALÉVY BY CARJAT.
From the Paris illustrated paper "Le Gaulois"

friends ever knew. He never complained." Who shall say that this secret sorrow, so silently guarded, was not born of a sense of failure, or at least, of self-disappointment! It is not improbable that toward the close of his busy art-life he saw, with prophetic eye, the fate that was to attend the greater part of what he had composed; that he had written for his own time and not for the future. Already he has become little more than a name to nearly all, except students of musical history. The works on which his fame chiefly rests are seldom performed, and the others, admirable as many of them are, have gone into oblivion, and in all probability, never to see the light again. That he was a master in his art, is unquestionable, but it would seem also that he was lacking in that highest quality of genius that confers immortality on its possessor.



HECTOR BERLIOZ

Reproduction of a portrait engraved by A. Gilbert after a painting by G. Courbet.

BERLIOZ

HECTOR BERLIOZ

ORE than a score of years have passed since Berlioz died, in Paris, that city which was the object of his youthful dreams, the scene of his bitter struggles and his sublime defeats. It was in the midst of those Parisians, who had accorded him little more than mockery and scorn, that he had wished to die, weighed down by sadness and discouragement, supported by a few intimate friends and rare disciples. Moreover, did he not foresee that sad end when writing the following lines which subsequent events proved only too true? "It was about that time of my academic life that I experienced again the attack of a cruel malady (moral, nervous, imaginary, whatever you like) which I will call sickness of isolation, and which will kill me some day . . . This is not spleen, though it leads to that later on; it is the boiling away, the evaporation of the heart, the senses, the brain, the nervous fluid. Spleen is the congelation of all that, it is the block of ice." Therefore death was for him a blessed release. For some years before, there remained of Hector Berlioz nothing but an earthly frame, an inert and suffering body; the moral being was crushed. The fall of *The Trojans* was the rudest possible shock to that nature so well tempered to receive it; hitherto the proud artist had returned blow for blow; never had a defeat, however grave, completely overthrown him. For the first time, in witnessing the downfall of the work of his predilection, the athlete had faltered. He had laid down his arms and thenceforth, weary of life and of the struggle, had contented himself with the hollow diversions which the capital offered him, "preoccupied solely with material interests, inattentive and indifferent to that which impassions poets and artists, having a morbid taste for scandal and mockery, laughing with a dry and mirthless laugh when this strange taste is gratified." A certain heartache, a vague suffering of the soul, vain regrets, preyed upon him at least as much as bodily ills; his shade alone wandered among us, dumb, taciturn, *isolated*, and one beautiful morning in the month of March it vanished.

Berlioz's militant career may be divided into two distinct periods; that in which he struggles for position, and which lasts from his arrival in Paris until after *Romeo and Juliet* and the *Funeral and Triumphal Symphony*, in 1842; that in which, tired of struggling without profit though not without glory, he starts off to establish his reputation outside the frontier, and to return afterwards to Paris, victorious and triumphant; this lasts until his death. So soon as he achieved a success abroad, great or small, "Be sure that Paris knows it!" was the cry to his friends. And Paris, being informed of it, had forgotten it instantly. It was during the intervals between these tours, when he came back to France to see if his foreign successes had given him a better standing in the eyes of his countrymen, that his last principal works were produced: *The Damnation of Faust*, *The Childhood of Christ*, *The Te Deum* and *Beatrice and Benedict*, finally *The Trojans*.

It was towards the end of 1821 that Berlioz came to Paris, ostensibly to study medicine, but with a secret longing to devote himself to music. He was then nearly eighteen years of age, being born at La Côte Saint-André (Isère), Dec. 11, 1803, and had already received some lessons in music from the poor stranded artists at La Côte. We are indebted to Berlioz himself for the names of these artists, which were Imbert and Dorant.

On arriving at Paris, where his father, a simple health officer, but a devotee to the sciences and to medicine, had allowed him to come on the express condition that he should follow exactly the course of the Faculty, he set to work as best he could to carry out this program. But one evening he goes to the Opera to hear Salieri's *Danaïdes*: immediately music regains possession of his soul,

and he spends all his spare time in the library of the *Conservatoire*, studying the scores of Gluck's operas; there he meets a pupil of Lesueur who introduces him to that master, and he attaches himself with much affection to the author of the *Bardes*, who admits him to his class. At length he informs his family of his settled determination to devote himself to music, and he has performed at Saint-Roch a mass which he burns almost immediately after, saving only the *Resurrexit* which obtains grace in his sight, at least for a time. He then took part in the preparatory concours for the prize of Rome, and was not even judged worthy to be a competitor. Immediately summoned home by his parents, who had no faith in his "pretended irresistible vocation," he arrived there so sad, so crushed, so misanthropic, that his father, uneasy about him, permitted him to return to try once more his fortune in Paris. He came back for the winter of 1826, having nothing to live on but a small allowance from his family, on which he was obliged to economize in order to pay back, little by little, a loan which a friend had made him for the execution of his mass. His existence at this time, which was shared by another student, his friend Carbonnel, was a very miserable one, their meals consisting on certain days of vegetables and dried fruits. He gave lessons in solfeggio at a franc a lesson, and even applied for the position of chorus-singer at the *Théâtre des Nouveautés*. But artistic pleasures counterbalanced the material privations, and his heart danced for joy whenever he could go to the *Opéra* or to the *Odéon* and hear some masterpiece by Spontini, Gluck or Weber; his fourth god, Beethoven, was not revealed to him till two years later, when Habeneck founded the *Société des concerts du Conservatoire* for the dissemination of the works of that prodigious genius. He continued however in the classes of Lesueur and Reicha, so that he was able to pass the preliminary examination for the concours of 1828. The subject given out by the board of examiners was a scene from *Orpheus torn to pieces by Bacchantes*, and Berlioz's music was declared by the judges as *impossible to be played*. His only response was to prepare for its performance at the concert to be given at the Conservatoire, the superintendent of the Beaux Arts, M. de Larochefoucauld, to whom he had been recommended, having placed that hall at his disposal, notwithstanding the violent protestations of the director, Cherubini. But chance favored the self-love of the members of the Institute, for Berlioz was obliged to give up his plan, on account of an indisposition of the singer Alexis Dupont.

It would have been strange indeed, if Berlioz, with his ardent imagination and brain always on fire, had allowed the romantic movement to pass by without attaching himself to it with all the fury and passion which he threw into everything. He soon became one of the leaders of the new school, poor enough in musicians, counting only himself and Monpau, whereas it abounded in writers and artists. Like all his comrades in romanticism, even exceeding them all, Berlioz was an enthusiastic and constant visitor at the *Odéon*, where some of Shakespeare's plays were then being given by a company of English tragedians. Here he received a double blow; from Shakespeare who floored him, as he said, and from Miss Smithson who intoxicated him. It was to attract the attention of the beautiful tragedienne that he organized, with his overtures to *Waverley* and *Francs-Juges* and his cantata of *la Mort d'Orphée*, a concert which she never heard anything about. It was also this idea of reaching her through the medium of music which inspired him to write his *Fantastic Symphony*, in which he put himself in the scene with his beloved, and which, in fact, was to end by gaining him Miss Smithson's heart.

As these first attempts of Berlioz are little known, it is well to specify them, if for no other reason than because one may find in these forgotten pieces the plan of certain pages of the *Damnation of Faust* and the *Childhood of Christ*. His overtures to *Waverley* and to the *Francs-Juges* were performed for the first time at the concert which he gave at the Conservatoire, in honor of Miss Smithson, May 26, 1828; on this occasion he also had played the *Resurrexit* from his first mass, in place of *The Death of Orpheus*, which could not be given owing to the illness of Alexis Dupont, a march of the Magi going to visit the manger, and a grand scene on the Greek Revolution. Finally, on the 1st of November, 1829, he had his two overtures repeated, together with his *Resurrexit* under a new title, *The last Judgment*, and a new work entitled *Chorus of Sylphs*, the plan of which is as follows: "Mephistopheles, in order to excite in Faust's soul the love of pleasure, assembles the sprites of the air and bids them sing. After a prelude on their magic instruments, they describe an enchanted country, the inhabitants of which are intoxicated

with perpetual delights. Gradually the charm operates, the voices of the Sylphs die away and Faust, fallen asleep, remains plunged in delicious dreams." Everybody knows to-day what this adorable bit has become.

In the meantime Berlioz obtained the "Prix de Rome" in July, 1830, after having tried for it four times in vain. He set out at once for Rome, first giving, however, a farewell concert at which was played his cantata of *Sardanapalus* and the *Fantastic Symphony*, aimed at Miss Smithson whom Berlioz execrated because of her ignorant indifference, and who, moreover, had not the slightest suspicion of his mad passion and frantic hatred. The young composer departed quite proud of his success and also of the sharp response of Cherubini who said, when asked if he was going to hear the new production of Berlioz, "I do not need to go to find out *how things should not be done*." He stayed in Italy nearly two years, in order to conform to the regulations of the Academy, but it was time wasted for him from an artistic point of view. With his just and profound distaste for Italian music, he was in no condition to be benefited by it. The only comfort he took was in fleeing to the country, where he strolled with his new friend Mendelssohn; but this companionship proved uncongenial and was short-lived. He shortened his sojourn in Italy as much as possible, and as soon as the director Horace Vernet gave him leave, he returned to Paris, taking with him an overture to King Lear and the monodrama of *Lelio or the Return to Life*, a series of old pieces worked over, which completed the *Fantastic Symphony*. This work he could have done just as well in Paris as in Rome; indeed he would probably have accomplished more by remaining in Paris, instead of strolling about the country near Rome playing on his guitar and frittering away his time.

MISS SMITHSON.
Reproduction of a French lithograph portrait by Francis — published in 1827.

On his return to Paris he felt a reawakening of his passion for Miss Smithson, who had been temporarily forgotten and patronizingly dubbed "the Smithson girl," while his heart was interested elsewhere. At the time of his setting out for Rome, he had thoughts for none but the young and attractive pianiste, Marie Moke, whom he had known through his friend Ferdinand Hiller; to her he had shown some attention, finally declaring to her his uncontrollable passion.

This young lady had coolly married Camille Pleyel — a name which she was to make famous as a virtuoso — while her mad lover, her pretended fiancé, was in Italy.

He made haste, as soon as he got back to Paris, to organize a concert for the purpose of performing in honor of Miss Smithson, the *Fantastic Symphony*, and on that day (Dec. 9, 1832) he experienced a double triumph, since this masterpiece, which she believed to be inspired by herself, deeply touched the tragedienne and won her heart for Berlioz. Little did she suspect that this composition had been written with a view to stigmatize her, at the time when Berlioz was madly in love with Mademoiselle Moke, and that before going to Rome he had it played in honor of Mademoiselle Moke, as it was now being given in Miss Smithson's honor. Meanwhile, the families of the two lovers made just opposition to their fine projects for the future; but Berlioz and his fiancée taking the lead, strove their utmost to overcome these obstacles, and to tie the indissoluble bond which was to render them equally miserable.

During all these negotiations the English Theatre of Paris was obliged to close its doors, and Miss

Smithson, who had assumed direction of it, found herself without resources, not having enough to pay the debts of the enterprise. To make matters worse, she broke her leg while getting out of a carriage, in which she was going about to organize a benefit concert. While she was confined to the house by her accident, Berlioz had the customary "respectful summons" to make to her family, and as soon as she was well he married her; "she was mine," he said, "and I bade defiance to every thing!" The young household was not rolling in wealth; the wife had nothing but her debts, and the husband had but three hundred francs which a friend had lent him. No matter, even a sad life is not without its sunshine. Berlioz was obliged to have recourse to his pen, and began to write for the newspapers through sheer necessity, a thing which he had hitherto done through love of controversy and in self-defence.

His first appearance in literature was made in 1829 in the *Correspondent*, with a pretty well developed article on Beethoven, whom the artists and amateurs of Paris were just beginning to know, thanks to Habeneck and his *Société des Concerts* at the Conservatoire. He also furnished some articles to the *Revue Européenne* and the *Courrier de l'Europe;* finally, that influential paper, the *Gazette musicale de Paris*, which in 1881 ended a glorious career of forty-seven years, espoused Berlioz's cause, and worked faithfully for his success. Shortly after, in 1835 he allied himself with the *Journal des Débats* as musical critic, a post which he held for thirty years, finding in its proprietors, MM. Bertin, staunch friends and protectors. Besides giving him a comfortable living, Berlioz's articles served him at first in establishing relations with the press, as much as they injured him later by exciting bitter jealousy and enmity.

It was in the midst of financial difficulties that Berlioz wrote the symphony *Harold in Italy*, inspired no doubt by his own excursions in the vicinity of Rome. In this he introduced a viola part for Paganini, but the part was too much subordinated to the orchestra to suit the great violinist, who desired a veritable concerto with a simple orchestral accompaniment; fortunately Berlioz did not give heed to this demand. The performance of *Harold* (Nov. 23, 1834) made Berlioz known to connoisseurs, and soon after M. de Gasparin, Minister of the Interior, ordered of him a Requiem for the anniversary service of the victims, not of the Revolution of 1830, but of the Fieschi outrage. This *Requiem* did not reach its destination, but was performed at the celebrated service in the church of the *Invalides*, Dec. 5, 1837, for the French soldiers and General Danrémont, killed at the siege of Constantine.

Fortune seemed at last to smile on the persistent efforts of the young composer, when a failure came to overturn his fond hopes. His opera *Benvenuto Cellini*, written on a poem by Léon de Nailly and Auguste Barbier, was performed at the *Opéra* Sept. 10, 1838; it was well sustained by Mmes. Stolz and Dorus-Gras, but badly rendered by Duprez, and disappeared from the bills after three performances, the celebrated tenor not wishing to appear in a work in which he was quite eclipsed by the two prima donnas. Berlioz, in order to recover from the effect of this failure, organized two Conservatoire concerts, thinking that the performance of the *Fantastic Symphony* would recompense him for the loss of his rights at the *Opéra*. The first concert barely covered expenses, but the second had a memorable result. Scarcely was the symphony ended when a man jumped upon the platform, and kissed the hands of the stupefied composer. The next day Berlioz received a letter in which, as a token of admiration, he was asked to accept a sum of twenty thousand francs, and this letter was signed by the enthusiastic listener of the evening before, Nicolo Paganini. This sum — whether it was, as some think, a secret manifestation of Bertin's liberality, or whether it was really given by Paganini for the purpose of defending himself in the eyes of the Parisians against an accusation of avarice — made Berlioz easy in his finances for some little time, and enabled him to work with an unperturbed mind. He profited by the first hours of leisure which he had found since his return, and wrote first his symphony with solos and choruses, *Romeo and Juliet*, which he dedicated to his official benefactor and which was first heard Nov. 24, 1839, and then the grand *Funeral and Triumphal Symphony*, performed at the inauguration of the column of July in in 1840. He also wrote, about this time, a number of songs or choral compositions, and the brilliant overture *Le Carnival Romain*.

The year 1842 was an important date in Berlioz's career. From that time his life was a divided one. Misunderstood in his own country, disheartened by

NICOLO PAGANINI.

From a drawing by Ingres in Rome, 1818. Engraved by Calamatta. Paganini in his thirty-fourth year

his unsuccessful attempts to win the heart of the great public, inconsolable for the failure of *Benvenuto* which closed to him forever the doors of the Academy of Music, he resolved to undertake an artistic tour through Europe, and began with Belgium in the latter part of the year 1842. He met with rather more success there than in France, though he was still the subject of heated discussion. He took with him a decidedly mediocre singer, Mademoiselle Martin Recio, who had made a failure at the Opéra, and had managed to attach herself to him. He married her later, soon after the death of Miss Smithson, from whom he had been separated; but he was no happier in his second marriage than in his first; his first wife drank, his second made unjustifiable pretensions as a singer, which always exasperated him. After this little excursion to Belgium, Berlioz determined to try his fortune in Germany, where already some of his works had found their way; from this time onward, his life was nothing more than a series of journeys through France and foreign countries. His first grand tour was through northern Germany. At Leipsic he saw Mendelssohn, whom he met on the best of terms, forgetting all about their youthful quarrels; at Dresden he inspired an equal devotion on the part of Richard Wagner, who received him as a brother and treated him as a master; at Berlin he was no less warmly welcomed by Meyerbeer, who recruited the necessary artists for him and enabled him to direct a part of his *Requiem*.

On his return to Paris he organized, first, a monster festival at the Exposition of the Products of Industry, in August, 1844, then four grand concerts at the Circus of the Champs Elysées, early in 1845; but these gigantic concerts which it had always been his aim to direct, brought him no profit. Not discouraged by this, however, he gave grand concerts at Marseilles and at Lyons, the modest success of which was due partly to curiosity, partly to surprise. After that he went to Austria, Bohemia and Hungary; this tour was scarcely finished when he rushed off to Lille to organize a grand festival there on the occasion of the inauguration of the Northern railroad. Finally in the summer of 1846 he returned to Paris, and after having given a magnificent performance of his *Requiem* in the Saint Eustache church, he decided to bring before the public his most important work, *The Damnation of Faust*. The first performance took place on December 6, before a small audience. The solos were sung by Roger, Hermann, Leon, Henri, and Madame Duflôt-Maillard, who had no better comprehension of the music than the public. The second performance was given on Sunday the 20th, before an equally small house, with a tenor who had to omit the *Invocation to Nature*. This convinced Berlioz that he was still far from having conquered his own country. He departed for Russia, deeply wounded by the indifference of his countrymen.

Some of his Paris friends had clubbed together to furnish him the means to go to St. Petersburg, whence he had received some brilliant offers. He achieved the greatest success there, with musicians as well as with the public, and the fact of his having formerly befriended Glinka at Paris had its effect in enlisting sympathies for him in Russia. On his way back he stopped at Berlin, where the *Damnation of Faust* was given with little enough appreciation, but where he received recognition from the sovereign and the princess of Prussia. When he got back again to Paris, crowned with laurels, and with money enough to settle all the debts incurred by the performance of the *Damnation of Faust* at the *Opéra Comique*, he worked hard to get the appointment at the *Opéra* of Duponchel and Roqueplan, who were talking of an immediate revival of *Benvenuto Cellini*, of mounting *la Nonne sanglante*, etc. Berlioz succeeded in getting them nominated directors, through the aid of the Bertins, but they no sooner had the official notice in their pockets than they utterly ignored Berlioz. The latter understood that he was holding a restraint upon them, and since, as he said, he was accustomed to this sort of proceedings, he took himself off to London in order to rid them of his troublesome presence. The affair of the Drury Lane concerts, unwisely entered into with the eccentric conductor Julien, terminated in bankruptcy, and the Revolution which followed in 1848 would have left Berlioz without a sou had not Victor Hugo and Louis Blanc obtained for the sworn disciple of the romantic school the humble post of librarian at the Conservatoire.

In August, 1848, Berlioz experienced one of the keenest sorrows of his life in the loss of his father. He went to Grenoble to attend his father's funeral, and in his Mémoires he gives a most touching account of the sad visit. It was about this time that his little *Chœur de Bergers* was given under the pseudonym of Pierce Ducré, at the concerts of the

Philharmonic Society, Saint Cecilia hall, Chaussée d'Antin. In 1852 his *Benvenuto* was given with great success at Weimar under the fervent direction of Liszt, but the next year the same opera utterly failed in London, where the Italians, said Berlioz, conspired to ruin it. By "Italians" Berlioz meant the orchestral conductor Costa and his party. Berlioz had accepted the preceding year the leadership of the New Philharmonic, and had made by his success, and attacks, a bitter enemy of the leader of the old *Philharmonic Society*.

After the Empire had been restored in France, Berlioz would have liked to see reëstablished in his own favor the high position which his master Lesueur had occupied under the first Empire; but all that he obtained was the privilege of performing a Te Deum, which he was holding in reserve for the coronation of the new sovereign, and it was Auber who was appointed master of music of the Imperial Chapel. In December, 1854, his sacred trilogy of the *Childhood of Christ*, completed and remodelled, was given with great success, and if it was performed but twice, it was only because Berlioz, — he had taken great care to announce it in advance, — was on the point of departing for Gotha, Weimar, and Brussels, where there was great eagerness to hear this new work. He returned to Paris the following March, and on the evening of April 30, 1855, the day preceding the Universal Exposition, he gave in Saint Eustache church the first performance of his grand *Te Deum* for three orchestras; chorus and organ. Afterwards when it became a question of engraving it, Berlioz was able to see how greatly he was admired in foreign lands, for the first subscribers were the kings of Hanover, Saxony, Prussia, the emperor of Russia, the king of Belgium and the queen of England. The following year he published a final and much enlarged edition of his excellent *Treatise on Modern Instrumentation and Orchestration*, originally brought out in 1844; he dedicated this work to the king of Prussia. On the 21st of June, 1856, after four *tours de scrutin*, he was nominated member of the Académie des Beaux-Arts, replacing Adolphe Adam, who had refused to vote for him two years before and had helped to form the majority in favor of Clapisson. The following years were spent by Berlioz in organizing concerts at Weimar and in England, and above all in the composition of the great work on which he built his supreme hope of success in France, his tragedy of *Les Troyens*. Since 1856 he had been invited every year to Baden by Bénazet, contractor for the gaming tables, to organize grand concerts for the benefit of the visitors. Thus when the king of Baden, as Bénazet was called, concluded to build a new entertainment hall, it occurred to him at once that it would be a fine idea to get Berlioz to write something for its inauguration, and the latter, from the first mention of the subject, felt a reawakening of the desire which had been haunting him for thirty years, to write a comic opera, at once sentimental and gay, on certain scenes arranged by himself after Shakespeare's comedy *Much Ado About Nothing*. He acquitted himself of this agreeable task by fits and starts; the performance of the work at Baden took place three days sooner than he hoped, and the success was great enough with that cosmopolitan audience, in which the French predominated, to find an immediate echo at Paris. The following year Mesdames Viardot and Vendenheuvel-Duprez sung the delicious nocturne which closes the first act. For an instant Berlioz indulged in the hope that they were going

HECTOR BERLIOZ.
Reproduced from a portrait engraved after a painting by M. Signol — Rome — 1831.

to play his bit of comedy at the Opéra Comique, and in this fond hope he wrote two more things and had them engraved; but he was soon obliged to recognize that it would be impossible with such a director as Emile Perrin, and so thought no more about it. Besides, he was entirely occupied with his dear *Troyens* and the production of this beloved work absorbed his every thought. In 1857 he was all in the heat of the composition; he talked about his antique tragedy to M. Bennett, to Auguste Morel, to Hans von Bülow; in default of the music he read his poem at the salons, sometimes at M. Edouard Bertin's house, sometimes at his own, and everywhere he received the warmest congratulations. At a soirée at the Tuileries, the Empress spoke to him at length in regard to it, and immediately he proposed to read his poems to the sovereigns if the Emperor could find an hour to give him, but not until three acts were completed, so that they might order the immediate study of it at the Opéra. Alas, the Emperor, unlearned in matters of music, did not respond favorably to Berlioz's demands; he took no notice of his poem, and did not give the longed-for order to mount *Les Troyens* at the *Opéra*. But while Berlioz was chafing with impatience at seeing *La Favorite* and *Lucie*, translated by Alphonse Royer, played over and over again, and Halévy's *La Magicienne* and Félicien David's *Herculanum* pass him by, the Emperor, through the solicitations of the princess Metternich, opened the doors of the *Opéra* to Richard Wagner, and decreed that his *Tannhäuser* should be given with great pomp and magnificence.

The blow was a cruel one, and Berlioz, beside himself with rage and disappointment, attacked this unexpected rival and his opera with a fury that knew no bounds. He did not understand, unhappy man, that his cause was closely allied to that of Richard Wagner; the public, influenced by such critics as Scudo, Jouvin, Lasalle, Azevedo and Chadeuil, was equally hard on both of them and classed them together as a couple of dangerous madmen; no distinction was made between the two. The fall of *Tannhäuser*, towards which Berlioz had worked with all his energies, resulted in closing to him the stage of the Opéra, and it also assured in advance the unpopularity of *les Troyens* with the public ready to extol or condemn the two innovators without discrimination. Moreover he saw Gounod, Gevaert and many others gain access to the Opéra in preference to himself. At last quite worn out with disappointment, Berlioz decided to accept the offers of M. Carvalho. This manager had just reopened the *Théâtre Lyrique* and wished to make a great hit in order to obtain from the government a subsidy of a hundred thousand francs.

But it was no longer a question of playing the whole of *les Troyens* at the *Théâtre Lyrique;* they would content themselves now with playing the first three acts, subdivided into five, under the title of *les Troyens à Carthage*. The first part of the work Berlioz had published as *la Prise de Troie*, but he never heard it performed. *Les Troyens à Carthage* was given at the *Théâtre Lyrique* Nov. 4, 1863, and scored a failure, although nothing particularly hostile or unpleasant occurred on the opening night; the poor author even entertained faint hopes of future success. It was the cumulative effect of the scornful articles in nearly all the large newspapers, the ridicule of the smaller press and of the theatrical parodies, above all the absolute indifference of the public, leaving his cherished work to drag itself miserably through a score of performances, that disheartened Berlioz and killed him. His whole life, indeed, had hung upon this last hope of success, and with the conviction of genius, at the close of the general rehearsal he had exclaimed with tears coursing freely down his cheeks, "It is beautiful, it is sublime!" He retired to his house and lived there, taciturn, desolate, seeing only a few chosen friends who tried to console him, and cared for like a child by his mother-in-law; he had buried his second wife (June, 1862) by the side of the first, in Montmartre cemetery.

Thanks to the income from his compositions he was able to give up his post of musical critic of the *Débats*, which had become insupportable to him, and was made an officer of the Legion of Honor. He had been a chevalier for twenty-four years, having been appointed by M. de Gasparin in 1839, six months before the performance of *Romeo and Juliet*. At Paris he found some consolation in listening to selections from the *Childhood of Christ* at the concerts of the *Conservatoire*, and in seeing people give serious attention to his compositions and sometimes applaud them heartily, at the Popular Concerts recently founded by Pasdeloup. Only two or three times did he consent to go out of France; once to direct the *Damnation of Faust* at Vienna, whither he was invited by Herbeck, court

capellmeister; once to conduct the *Harold* Symphony at Cologne by the invitation of Ferdinand Hiller; finally to St. Petersburg at the very urgent solicitations of the grand duchess Helen, an enthusiastic admirer of his works. But on the eve of his departure he learned of the death of his son Louis in a distant country. It was a terrible blow to Berlioz, who was devotedly attached to this son, a frail, dissipated youth, always discontented with his lot, and little more than a source of anxiety to his father. He set out for St. Petersburg with a broken heart, and though overwhelmed with successes and triumphs, entertained and received like a friend by his young admirer, the grand duchess, he felt his health failing and his strength leaving him day by day. On his return he went south, thinking that the Mediterranean might have a beneficial effect upon his health and spirits; but twice while walking on the beach, once at Monaco, afterwards at Nice, he was attacked with vertigo, and fell fainting to the ground. He returned to Paris, and at the end of two months believed himself cured of these fainting spells, but the nervous trouble increased daily. He still had desire and strength enough left to drag himself to Grenoble in August, 1868, to attend a musical solemnity at which he was made honorary president by his colleagues, who were proud of him at last. This was the end; on Monday morning the 8th of March, 1869, Hector Berlioz quietly and painlessly breathed his last.

HECTOR BERLIOZ.
Reproduced from a Russian photograph, selected by von Bulow as being the best likeness of Berlioz in his later years.

Just a year later the conversion of the public to Berlioz music was accomplished by means of a grand festival at the *Opéra* in honor of the master, organized by his disciple Ernest Reyer. Even up to this time it was possible to hear Berlioz's music only at the Popular Concerts, and then often in the midst of confusion and protestations. The announcement of this concert gave rise to many pleasantries, and people agreed, with nods and chuckles, that the best way to pay honor to such a man was to play music as unlike his as possible. However, the festival took place on the day appointed, with a program made up entirely of the master's works, and some of the pieces, such as the *Waltz of the Sylphs*, and the *Hungarian March*, caused the liveliest surprise. They had come to laugh and they listened; they even applauded, and better than with the tips of their fingers. This was the signal for a reaction, and from that day the sudden change of opinion was only intensified as the musical public, who had hitherto tolerated only a few selections, familiarized themselves with the superb creations of this master and insisted on hearing successively all his complete works.

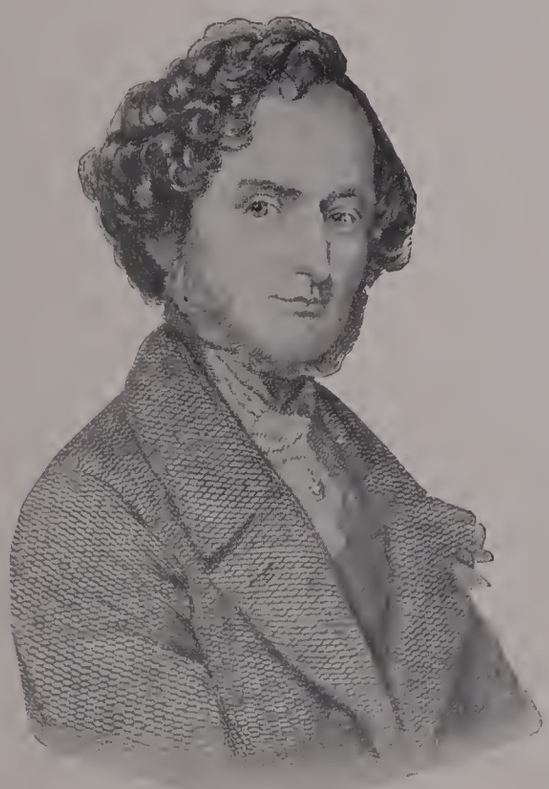
His wonderful *La Damnation de Faust* in particular, so little appreciated at first, finally had an amazing success and an irresistible attraction for the crowd, perhaps because the result was assisted by two or three concert performances. But there is nothing half-way about a French audience, it has no lukewarm sentiments, and it praises as immoderately as it condemns. Having once taken the stand, it accepted and applauded everything from Berlioz's pen, and when it had exhausted mere bravos, it easily persuaded itself to erect a monument to his memory. First it was a question of a simple bust to be placed upon his tomb in Montmartre Cemetery, then it was proposed to erect a statue to him in his native city; but Paris did not wish to do less than Côte-Saint-André, and so it happened that Alfred Lénoir's statue of the composer was erected in Vintimille square near the rue de Calais, the quarter where he spent a long period of his life and where he died. An exact duplicate of the statue was erected at Côte-Saint-André in 1890, and surely two statues are not too many to honor the great artist of whom Auber said with a little spice of wickedness, — "Yes, this Berlioz is certainly worth something, but what a pity that his education began so late."

To-day Berlioz is at the topmost height of fame, and this renown he has achieved by one work. To the whole musical world he is the composer of *La Damnation de Faust*, and neither *Romeo et Juliette*, nor *L'Enfance du Christ*, nor the *Requiem*, each a masterpiece in its way, has obtained the wide-spread success of the first-named work. It is singular that a purely orchestral composition, *La Symphony Fantastique*, should be accorded a second rank in the general judgment. Strictly speaking, this symphony and *La Damnation* present, outside the music written by him for the stage, the quintessence of Berlioz's genius. They are the two poles between which his affluent inspiration oscillates. In the former of these scores is to be found all the romantic exuberance of youth; the fury of a latent rebellion against discipline and yet wholly master of itself; a dazzling wealth of instrumentation; a poetic and delightful coloring. In the other, of which the style is more varied, burst forth a passion, an irony, a burning heat, a prodigious intuition of the effects of vast numbers, a fantastic raillery, a power of dramatic expression without equal. It is none the less true that genius radiates from many pages of his other works: the *Pilgrim's March* in *Harold:* the *Offertory* and the *Tuba Mirum* in the *Requiem;* the *Repose of the Holy Family* in *L'Enfance du Christ;* the *Night of the Ball*, and the *Love Scene* from *Roméo et Juliette;* the nocturne-duet from *Béatrice et Bénédict;* the love-duet, the quintet and the septet in *Les Troyens* are all bright inspirations among creations of the highest worth, that met with great favor, although the works of which they are a part had not the power to win the masses as they were won by *La Symphonie Fantastique* and *La Damnation de Faust.* These last gratify the public taste (using the term in its broadest acceptation) because they are not merely concert music, but have a close affinity with the stage, in the dramatic stories they illustrate. I believe that the minute descriptive programme which Berlioz has attached to *La Symphonie Fantastique* has been largely instrumental in assuring the success of this work with a public that mentally follows the imaginary drama, step by step as the orchestra depicts the various episodes; now melodramatic, now rustic, now loving, sanguinary and demoniac. Such is still more the case with *La Damnation de Faust.* Berlioz's work has certainly benefited by the attention drawn to Goethe's poem by M. Gounod's opera; the great mass of the public knew nothing of the original when *La Damnation* was first heard by them in 1846. Nowadays music-lovers everywhere are equally well informed on this point; they understood, from the time that the opera was given, the meaning of what was recited to them by Berlioz's singers, clad in black dress suits and white neckties; they filled in the gaps in his libretto from what the opera of Faust taught them; they compared number with number; in fact, by reason of placing side by side two works so widely unlike each other, they learned to appreciate the warm, passionate and magnificent power of Berlioz's older composition. Thus little by little this product of genius has forced itself on general admiration as the model on which Gounod's Faust was planned.

It is no exaggeration to proclaim *La Damnation de Faust* a work of genius, and it excites all the more admiration when we know that certain numbers, among others, the scene in which Faust is lulled to sleep by elfins, came from the brain of a composer only twenty-five years old, and appeared almost perfect in the *Huit scènes de Faust* which Berlioz published in 1829, not being able to have it performed, and which he dedicated to M. de Larochefoucauld. This fine scene, therefore, dates back to 1828, as does the beautiful song *La Fête de Pâques* and also the joyous rondo sung by the peasants. In fact, not only the grand choruses, but the shorter pieces, the songs of *Le Rat* and of *La Puce;* the ballad, *Le Roi de Thule;* the romance of Marguerite, joined arbitrarily to the soldiers' chorus and *La Sérenade du diable* are all fragments of his youthful work that Berlioz retained in the score of his maturer period and had the skill to combine anew in several scenes of extraordinary poetic beauty and richness of effect. How inspired the pretty rustic scene into which he has inserted, judiciously or otherwise, his admirable *Rakoczy March*, written to gain the good will of the Hungarians; the superb monologue of the doctor, introducing the Easter chorus; the animated scene at the Auerbach tavern with its bizarre songs and the ironical fugue on the word *Amen;* the marvellous scene on the banks of the Elbe with the fine appeal to the demon; the delightful slumber chorus of the spirits and the exquisite ballet of the sylphs; the double chorus of students. Does it not seem that they were all conceived, composed and written down

at a white heat and without a pause between them? How fascinating and impressive appears the really devilish serenade of Mephisto, the charming *Ménuet des Follets* after the ecstatic air of Faust, the archaic ballad of Marguerite, the extremely tender love-duet, and the grand final trio with its chorus of neighbors. The last part is, from beginning to end, absolutely above criticism. It opens with Marguerite's sad lament interrupted by the chorus of students and leads up to the sublime invocation of nature; to the fantastic path of the abyss; to the lovely song of Seraphim after the furious suggestions of hell. What a splendid culmination!

Surely *La Damnation de Faust* is a masterpiece; but *Roméo et Juliette* is another and should have enjoyed as great a success. That it did not is perhaps owing to the fact that in Berlioz's symphony, vocal music has only a small place, the instruments alone translating the sentiments of the characters, the two not being in juxtaposition as they are in many of the familiar operas of *Romeo and Juliet* by Gounod and others which ought to have led to an appreciation of Berlioz's score. The seven movements that form this composition are all of marked worth and are appropriate to the strange plan of the work. In the first place, the prologue, imitated from Shakespeare, and of which M. Gounod, later, adopted Berlioz's idea, presents a résumé of the work at once complete, grand and delightful, and comprises the fine verses that Berlioz, strangely enough, caused to be sung by a Muse in honor of Shakespeare and Poetry. The opening part includes three incomparable numbers: the poetic and piquantly agitated revery of Romeo wandering in the garden during the ball; the love scène between Juliet and Romeo, a masterpiece of orchestration; the Queen Mab movement, a model of fantastic airiness; also three numbers in the second part, the funeral of Juliet, with its penetrating sadness; the death of Romeo, in which Berlioz has given free rein to his passion for descriptive music, and the oath of reconciliation, preceded by a stirring recitative and the noble prayer of the monk. These are so many magnificent fragments, which, placed side by side according to the composer's design, form a creation of a wholly superior order.



HECTOR BERLIOZ.
From an engraving by Auguste Hüssener.

After *Faust* and *Romeo*, comes the *Requiem*,—another triumph; a romantic composition of the first class, written with feverish enthusiasm by a master who rather sought to paint a striking picture to each line of the *Requiem* than to probe to the literal sense of the Latin text. The *Kyrie* is the least eccentric and the most expressive number. The *Tuba Mirum*, in particular, produces a tremendous effect with its four orchestras of brass; an idea that Felicien David and Verdi borrowed from this. Berlioz has given to the *Lacrymosa* a searching pathos. Perhaps the finest movement in the work to which Schumann rendered such ample justice, is the *Offertorium*. The requiem ends with a *Sanctus* for tenor solo, seraphic in sentiment, followed by a beautiful *Agnus* and a grand fugued *Amen*. It is fitting to bring together, for comparison, this composition and the *Te Deum* written about 1850, of which the finest page is the hymn of the seraphim, *Tibi omnes angeli*, that rises to a magnificent crescendo and dies away at the close on a long and distant chord of the organ. The prayer for tenor solo, *Te ergo quæsumus* is equally perfect, and the final chorus is a majestic number to which Berlioz has attached a brilliant and thrilling triumphal march for the "presentation of flags." It recalls by the vastness of its proportions and its orchestral massiveness, his *Symphonie funèbre et triumphale*, so much admired by Richard Wagner, and of which the peroration, entitled *Apothéose*, forced a flattering exclamation of praise from even the savage Habeneck.

The *Symphonie Fantastique*, to return to the most applauded work of Berlioz, after *Faust*, is one of

the most bizarre eccentricities ever hatched in a composer's brain; but it is also one of the most impressive. The first movement, *Rêveries-passions*, at once so sad and tender, is, however, excelled by the *Scène aux champs*, which soothes and charms us with its peacefulness. It is the most inspired movement of the symphony. *Le Bal* and the *Marche au supplice* are aflame with the extraordinary verve of the composer, who, taking motives that are neither very striking nor very original in themselves, develops them with extraordinary power, and with such fullness that each movement attains an almost incredible expressiveness. Though in the *Songe d'une nuit de Sabbat*, the *Dies Irae* is burlesqued and degraded by the mocking accents of the piccolo, the tinkling of bells, the bellowing of ophicleides, yet this last part produces an irresistible effect and drags the hearer along in the train of the hellish turmoil. In *Harold en Italie* Berlioz pushes this seeking for extremely varied tone-colors, and unexpected contrasts, and curious surprises for the ear so far, that he frequently falls into excess. The fine *Marche des Pèlerins* has eclipsed the other portions of the symphony, but the first movement, *Harold aux montagnes*, is full of poetic melancholy, and the *Serénade d'un montagnard*, breathes a tranquil peace with which the fiery and tumultuous *Orgie de brigands* forms a powerful, nay, almost exaggerated contrast.

In the exquisite religious legend *L'Enfance du Christ*, and the graceful opera comique, *Béatrice et Bénédict* we make the acquaintance of a Berlioz tempered by age and who no longer seeks to "make a noise in the world." The second part of his oratorio-drama *La Fuite en Egypte*, is universally known through its delightful chorus of shepherds and its lovely tenor recitative; there is also much charm in the first duet of Mary and Joseph as they watch over Jesus. The third part includes a powerfully dramatic scene in which the fugitives knock in vain at every door, followed by a patriarchal scene with the beautiful phrase of the father of the family welcoming Jesus, and the trio, with two flutes and harps, of young Ishmaelites. This is music that delights the world. It is the same with the famous duet-nocturne in *Béatrice et Bénédict*, whose beauty dwells in the opening strain of Hero's air, and in the splendid andante, à la Gluck, sung by Beatrice. What gaiety, perhaps a little forced now and then, emanates from the mocking duet between Beatrice and Benedict; from the trio of men and the trio of women. What exquisite sweetness there is in the *Chant d'hyménée* heard from afar; what verve in the piquant rondo sung at the close by the reconciled lovers!

Benvenuto Cellini, a work that has never been revived, is not one of the finer achievements of Berlioz; in it we meet too many concessions to the virtuosity of the conventional opera prima-donna, but it is pervaded by a spirit wholly youthful, set off by sparkling instrumentation. The trio of the first act, and the sad air of Teresa; the grand quartet in the Place Colonne with its different themes ingeniously blended and strongly marked; the couplets of Ascanio; the narrative air of Cellini; the scene in which the poltroon Fieramosca simulates a duel; the charming love-duet between Teresa and Cellini,—here, indeed, are page after page of limpid melody that delight their hearers, as did the opening brilliant overture with the following long carnival scene, which reproduces with extraordinary effect the mutterings and rumblings of a crowd. This is, in truth, the climax of the work. To this opera must be joined the overture, *Le Carnaval Romain*, written later by Berlioz, and perhaps the most beautiful of his isolated overtures. In any case, it is that which has had the greatest success, eclipsing the overture, *Les Francs Juges*, even in Germany where it was at first so much applauded, as well as the overtures, *Waverly*, *The Corsair*, and *King Lear*, the last, though so expressive, having never enjoyed equal favor with *Le Carnaval Romain*.

The tragedy *Les Troyens*, imitated from Virgil, marked the return to first principles made by Berlioz when maturity had calmed the effervescence of youth and the ebulition of middle age. It was taken up again in a moment of classic aspiration and shows how much the teachings of Lesueur influenced him. *La Prise de Troie* and *Les Troyens à Carthage*, separate works, but performed together for the first time at Carlsruhe in December, 1870, are of equal worth and of a superior order. In *La Prise de Troie* the despairing appeals of Cassandra, the tender replies of Corèbe; the fiery choruses, the ballet music, of which the local color is so appropriate; the epic grandeur of the benediction of Astyanax by Paris; the excited joy of the Trojan people welcoming the entrance of the wooden horse; the woe-fraught prophecies of Cassandra. In *Les Troyens à Carthage* the peaceful songs of the Trojans; the

sublimely touching melodies of Dido; the caressing responses of Anna; Æneas' call to arms, and the stirring orchestral scene of the royal hunt; the third act, an unmistakable masterpiece, with its pretty dance tunes, its quintet, its incomparable septet, and its fine love-duet; the last two acts, with the sweet plaint of the sailor, Hylas; the pathetic farewell of Æneas and the splendid death scene of Dido, — all prove that both parts of *Les Troyens* must be placed in the same rank as two great works that blend into one perfect whole.

Berlioz, in addition to his large symphonic and vocal works, wrote numerous detached songs with orchestral or pianoforte accompaniment. *La Captive*, which was greatly extended from the original sketch written in Italy; *Le 5 mai*, a magnificent song glorifying the first Napoleon; *Sara la baigneuse*, and *La Mort d'Ophélie*, lovely works for two female voices; a fine *Hymne à la France*; *Neuf mélodies Irlandaises*, a youthful effort, inspired by the poems of Thomas Moore; *Les nuits d'été*, six settings of poems by Théophile Gautier, are the most notable of this class of compositions. By adding to these the pieces collected to form *Lélio*; *Rêverie et Caprice*, for violin solo and orchestra; a charming *Méditation religieuse*, after Thomas Moore; and a striking *Marche Funèbre* for the interment of Hamlet; we have enumerated all the works of Berlioz, great and small, that are worth remembering.

The true domain of Berlioz, that in which he is really king, is the orchestra. He gave an extraordinary impetus to the art of instrumentation, — even after Beethoven and Weber, on whom he leaned, — by his marvellous instinct for blending the various timbres of orchestral instruments, by his indefatigable search for new combinations of tone, by his constant effort to add to the power and the expressiveness of the orchestra in order to make it translate the most diverse sentiments, thus giving to his music a stronger relief, a more animated color. The prodigious result was, that he almost recreated the art of orchestration, opened a new horizon to it, and therefore deserves the title of the French Beethoven. Is it not also astonishing that his genius, audaciously innovating in regard to instrumentation, exercised an influence not only on all those musicians who began their career after his success was established, but on others who were his elders by age and reputation, such as Meyerbeer, or somewhat younger, such as Richard Wagner? These two composers, not the least able of their day, having heard the works of Berlioz at a time when very few took him seriously, had an intuition of his worth and from the very first felt instinctively even more than Schumann, that it was necessary to respect this young man gifted with such extraordinary imagination.

CARICATURE OF BERLIOZ.
By Benjamin — Nov. 1, 1838.

Thenceforward Meyerbeer, one of those rare musicians, be it said to his honor, who feel a concern for other creations than their own, took a lively and permanent interest in all that Berlioz produced. Wagner, on his side, admitted to friends that he no sooner reached Paris than he made a profound study of Berlioz's instrumentation; that he had since reread his scores many times, and that he had often

profited by the works of "that devilishly clever man." Moreover, from 1841, he regarded Berlioz as a musician filling a place of his own, mingling with none, while loving, understanding, worshipping Beethoven; dreaming perhaps to be German in the hours when his genius urged him to write in imitation of this great master; but unable to assimilate French love of external effect with Beethoven's profound symphonic style; possessing a wonderful fancy, an imagination of extraordinary energy; torn between his artistic impulses and the tastes of his fellow countrymen, whom he wished to win; incapable of asking or of receiving advice; possessed of that virtue, rare even among Germans, of not wishing to write for money; turning his back on all musical trivialty; eminently fitted by reason of these qualities and of these faults to create great works, popular or national as in the *Symphonie de Juillet*, the best in his eyes, of Berlioz's works, and the only one which, to him, seemed destined to live.

CARICATURE OF BERLIOZ.
By Carjat.

The portrait is pretty, and coming from the pen of Wagner, is flattering enough, save in its conclusion, which appears somewhat absurd today. But this amazing aptitude for obtaining from an orchestra more than any other composer had been able to compass, was exactly the origin of the misunderstanding between Berlioz and the public. Certainly the so-called learned criticisms of the most serious journals and the chaffing of the less dignified press, contributed much to transform Berlioz, in the eye of the masses, into a species of charlatan hungry for fame and banging his drum vigorously to attract the mob; denying him genius except for drawing attention to himself. These slurs, however, would not have taken a firm hold in the minds of their readers if the adverse criticisms had been wholly without an appearance of justice. In brief, with what did they reproach him? of lacking melodic invention and of replacing it by inextricable orchestral tangles; of rejoicing in diabolical noise and of entertaining a positive contempt for all music except his own. Nevertheless, Berlioz was not wanting in melody. His themes, when separated from their complicated accompaniments, have even a family likeness to the romanzas of 1840 in the style of Madame Duchambage or of Blangini; his themes, vocal or instrumental, have generally a dreamy melancholy, which seem to recall his birthplace, with its tender and tremulous songs so loved by the peasants of Dauphiny. These perfectly clear melodies, whenever he was content to give them simple accompaniments, met with instant recognition and success from the public. Among them is *La Captive* in its first version; also the tenor recitative in *La Fuite en Egypte*. It seemed surprising that the composer of these delicate melodies should be the one who wrote such complicated music, and so the ignorant were taught that these melodic treasure-troves were wholly exceptional with this troublesome, demented and blustering composer.

What repelled the public and assisted its misunderstanding on this point, were the intricacies of his deeply-studied and curiously-strange method of orchestration. In carrying out the idea that by the aid of the most varied tone combinations every shade of meaning in a piece of music can be made clear to the listener, Berlioz, imbued as he was with the teachings of Lesueur, had a tendency to overcharge the more novel touches of his musical picture, in order to indicate the secondary details with that distinctness which seemed indispensable to him. From this practice arose confusion in the mind of the inexperienced hearer, and produced cloudiness in the music from which the dominant idea could not be detached without an effort. On the other hand he gave utterance to many noble

and touching thoughts with pathetic declamation, poetic and richly-colored orchestration, and impressive sonority; essential qualities in Berlioz that are really wonderful and on which his enemies, notably Fétis, were careful not to throw light. On the contrary, they did their uttermost to discourage the public from bestowing attention on these works, and they succeeded only too well and too long.

Here then is one of the causes that made amateurs rebel, on principle, against the innovations of this great composer; but another cause, inherent in the soul of Berlioz, repelled timid people. It was his spirit of intolerance and of exclusive self-admiration. Carried along by the impulse of the time and the desire to insure victory for his art theories, Berlioz did not hesitate to attack the reputations of the most cherished idols of the hour; therefore, whether he wrote, or whether he spoke, he indulged his natural disposition to exaggerate everything with virulent indignation, and outbursts of mad enthusiasm in support of the artistic faith that swayed him. The public did not and could not understand him, and irritated by his fierce aggressive tone, held itself instinctively on guard against the creations of this fighting innovator and stood ready to pay him the price of his contempt for it. Between a rancorous public offended by the disdain this iconoclast manifested for its tastes, and an artist who never exhausted the taunts he had in store for it, there was always an antagonism, skilfully intensified by the personal foes of the master and which ceased only at his death.

Antagonism is the true word, for Berlioz in his vocal works at least never departed from the models so dear to the public. In fact, so far as opera is concerned, he remained ever the disciple and admirer of Spontini and of Gluck, without dreaming that he was destined soon to initiate a revolution in this branch of musical art. Even when, at the height of his own romantic fervor, he broke down the barriers of the symphony, there always remained in Berlioz an instinctive respect for consecrated forms; and as soon as he passed from the concert-room to the stage he conformed in the most ingenious manner imaginable to the old methods in all his works written with an eye to the opera house. He was deliberately revolutionary in the symphony only, and that chiefly in respect to instrumentation.

With this creator, endowed with a phenomenal genius in a certain way, the ideas regarding the essential conditions of musical art were so unsettled, and changed so often from one time and from one style to another, that he would have been puzzled to formulate them with any exactness. He emitted fire and flames, he hurled curses and roared bitter denunciations, but when it came to deciding the ideal that an artist should follow or the absolute principles he should adopt, he did nothing.

There exists a radical difference between the two great musicians who have convulsed the musical world in the second half of this century. The later-comer, Richard Wagner, pursued a fully defined ideal, a single problem, on the solving of which he had long concentrated his thoughts and all the force of his genius, viz.: — the fusion of music and the drama. He kept steadily in this one path and brought the music-drama to the highest point it is possible for it to attain. Berlioz, on the contrary, realized at one stroke all the modifications that seemed to him desirable to fasten upon the symphony and the opera. He did not seek an integral reform, but simply wished to enrich each branch of musical art with new descriptive and picturesque elements. But while his flexible brain turned now toward the stage, now toward the church, or the concert-room, he did not deviate much from the traditional forms, though he endowed them with new and wonderful characteristics.

Warmly romantic with Shakespeare, purely classic with Virgil, who were his literary deities, he was eclectic in literature as in music. The splendid lyric accents of Gluck are not in full harmony with the deep poetic and chivalric inspiration of Weber, and the lack of resemblance between Spontini and Beethoven is still more striking, yet Berlioz loved them all. It matters not that Berlioz confounded these masters in his religious admiration of them and made for himself a double personality, repudiating all rule and tradition when he wrote for the orchestra and for the concert stage, and becoming a pious observer of hallowed forms when he turned to the theatre. In his *Les Troyens*, the voice parts are of a wholly classic purity while the orchestra abounds in modern romanticism; in *Béatrice et Bénédict*, delightful inspirations, exquisite in their poetry, are mingled with the conventional forms that Berlioz mercilessly condemned in the works of others: inexplicable vocal flourishes, repetitions of words, outrages on prosody, the clipping of rebellious words; all this by a composer in whose

eyes correct declamation was a fundamental essential of song.

Such was the composer Berlioz, such the critic, and the critic was not unhelpful to the composer. In fact, all that he was in France, all that he was able to win, during his lifetime, he owed to his position as a writer for the press and as the friend of influential journalists. But he made many enemies, less by the aggressiveness of his writings than by his caustic wit. There was in him an imperative necessity to tell the public his hates and his loves, and if he did not always feel free to give bold expression to the disgust with which certain works filled him, he invariably let his contempt be seen through his polished and even laudatory phrases. At least, nobody was ever deceived. The musician in Berlioz is impassioned, now tender, now vigorous. It is the same with the writer. His style is picturesque and incisive, sometimes trivial. Side by side are exclamations of admiration and contempt; quasi religious respect and genuinely holy anger, all equally energetic and sincere — the word and the blow. To appreciate this at its full value, it suffices to select at hazard one of the collection of articles published by himself in book form under the titles, *Les Soirées de l'orchestra*, *Les Grotesques de la musique*, in which the humorist tone prevails and *A travers chants*, which contains his most serious thoughts; the two volumes of letters published after his death, *Correspondance inédite et lettres intimes*; and finally his amusing and fascinating *Mémoires*, in which he travesties himself unreservedly and confuses somewhat the dates and facts. This book is a genuine romance.

Berlioz, bitter and unsympathetic as it here pleases him to appear, was wholly unconventional; he was the athlete constantly stripped for the combat, and armed for the fight. How different from the Berlioz seen in his profession and in society! As much as those, who knowing him but slightly, judged him hard and unsociable, so much did those to whom his affections went out, laud his extreme kindness and his tenderness of feeling. He was not prepossessing in appearance or manner. His esteem and friendship had to be won little by little, in order to open by some means or other, the way to his heart. He no sooner found himself among friends, than his spirits rose and often urged him into countless pleasantries. Nevertheless, even toward these he showed the most variable disposition: he would arrive sullen and morose, and then without warning, would break into wild and infectious gaiety, to fall just as suddenly into icy reserve. A troublesome thought would suffice for this, and it only needed an inopportune word to make him intractable. If he chanced to be in the mood for brilliant paradoxes or merry persiflage, it was necessary to refrain from interrupting or opposing him. In the heat of conversation, no matter how serious, he loved to utter wretched puns, and absurd verbal extravagances. These irrepressible sallies, at which he was generally the only one to laugh, were something very serious in his eyes. "Genius is akin to madness."

"Berlioz, one of the most eminent musicians of all time, perhaps the most extraordinary artist in every way who ever lived." Thus he was characterized by M. Reyer in speaking at the foot of Berlioz's statue. He was, truly, an extraordinary artist in every sense; apostle and sectarian at one and the same time; one who conceived great things and sometimes partly realized them; who was in turn sarcastic and sentimental, emotional and passionate almost to weeping; who nourished an intolerant worship of his art and never knew moderation in his judgments; who was gifted with admirable creative faculties and opened new paths to the art of instrumentation; who was in perpetual strife with the pretenders of true melody, to whom he never yielded; who aimed to be at once as noble and as majestic as Spontini, as imaginative and as impassioned as Weber, as sweet and as tender as Virgil, as sublime and as trivial as Shakespeare, as grand and pathetic as Goethe and Beethoven, yet who knew how to be himself by force of will and loftiness of genius. Berlioz had a rare grasp of mind, and was keenly sensitive to the beauties of certain great literary works, hence the "romantic movement" in France deeply influenced him With enormous will power and bordering on insanity, he aspired in his youthful dreams to be considered, some day, the Victor Hugo, the Delacrox of musical art, and, in some respects, his aspiration was more than realized — after he was dead!

H. Jullien

AMBROISE THOMAS

Reproduction of a photograph from life by E. Pirou, Paris.

CHARLES LOUIS AMBROISE THOMAS

AMBROISE THOMAS was born in Metz on the fifth day of August, 1811. He was the son of a musician and received his first instruction in music from his father. In his earliest childhood he developed a talent for music and when only four years of age he began his musical studies. Three years later he had instruction on the violin and piano, for which latter instrument he manifested a special gift, and he was already an excellent performer on it, when, in 1828, at the age of seventeen, he was admitted to the Paris Conservatoire and became the pupil of Zimmermann in piano playing, of Dourien for harmony, and of Lesueur for composition. Kalkbrenner, then in the height of his fame, took a great interest in the boy and aided his study of the piano, while Barbereau gave him lessons in counterpoint. He was a diligent student, and one year after his entrance to the Conservatoire he won the first prize for piano playing. The year following, he carried off the first prize for harmony, and two years later the Grand Prix was awarded him; and when only twenty-one, he went to Italy at the expense of the State, remaining there for the prescribed three years, and studying conscientiously. During this period he wrote a string quintet; a quartet for strings; a trio for pianoforte, violin, and 'cello; a fantasia for pianoforte and orchestra; a fantasia on Scotch melodies, for piano; six capriccios in the form of waltzes, for piano; two nocturnes for piano, a rondo for four hands, for the same instrument; six Italian songs; three motets, with organ, and a requiem, with orchestra. These works were all published, as was also his prize cantata "Hermann and Ketty." They are now forgotten, but they were then evidences of great industry and of a leaning in the direction of what was most worthy in the art into which the young musician had been born, and they attracted earnest critical attention.

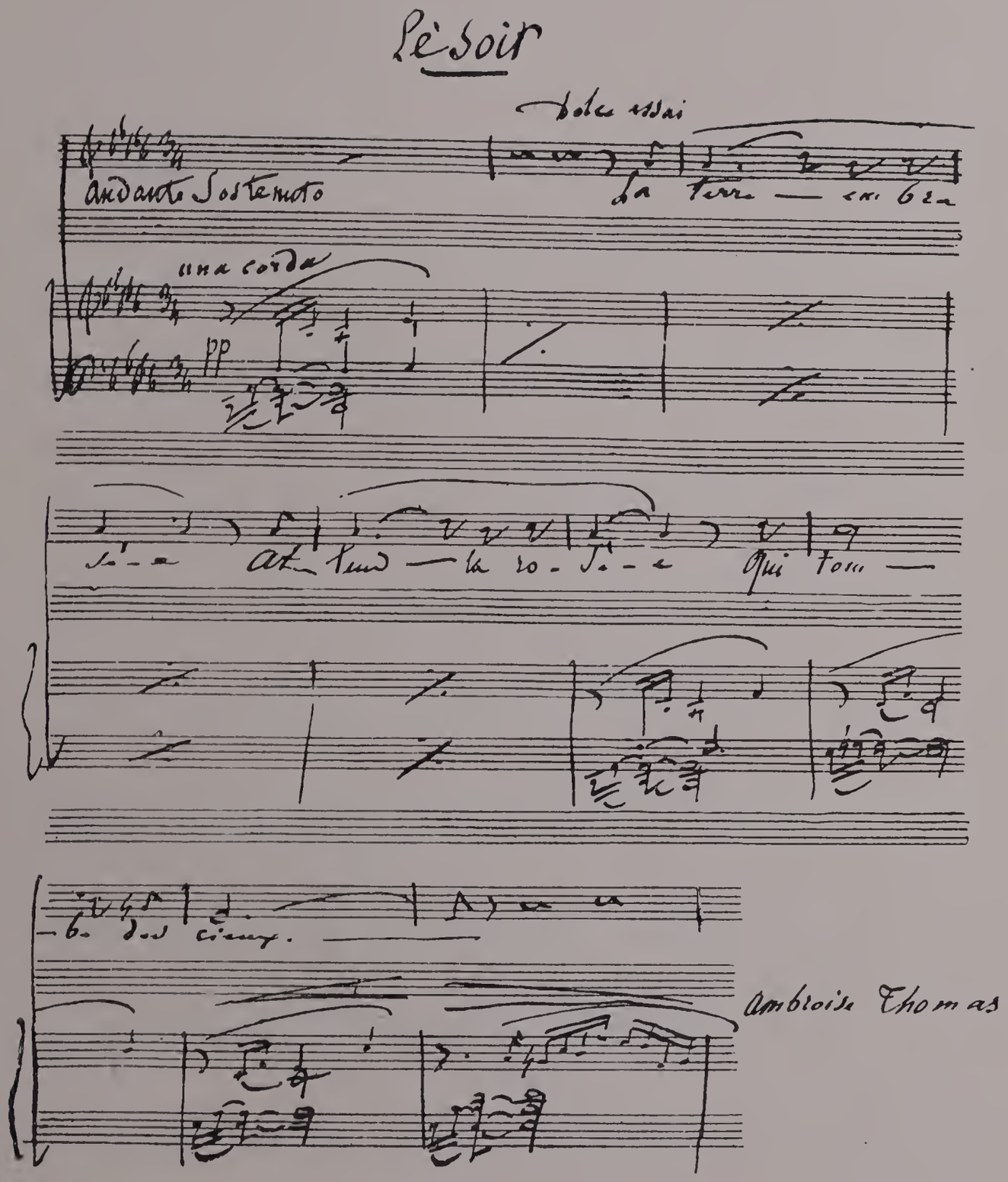
He returned to Paris early in 1836, and at once sought for a hearing at the Opéra Comique, the first ambition of a young French composer. He did not have long to wait, for in August, 1837, his one-act opera, "La Double Echelle," was performed, and so favorably received that he obtained a firm foothold at the opera house and produced there "Le Perruquier de la Régence," three acts (1838); "Le Panier Fleuri," one act (1839). In the meanwhile, encouraged by his success, he aspired to the Académie, and in 1839 produced there, in collaboration with Benoist, La "Gipsy," a ballet in two acts. He also composed for the same establishment "Le Comte de Carmagnola" (1841); "Le Guerillero" (1842); and "Betty," a ballet in two acts (1846). None of these was successful. At that time Auber, Halévy, Meyerbeer and Donizetti were composing for the Académie, and it was not easy for a young artist to hold his own against them. Thomas had not neglected the Opéra Comique, for which he wrote "Carline" (1840); "Angélique et Médor" (1843); "Mina" (1843), all of which failed to make any favorable impression on the public. Discouraged by the lack of success that attended his efforts, he ceased to write for the lyric stage, and for five years remained silent. When he was heard again it was in "Le Caïd," a three-act comic opera, which was produced in 1849, and achieved a brilliant success, making a tour of Europe. It was followed in 1850 by "Le Songe d'une nuit d'été," in three acts. This opera was no less fortunate in the reception accorded it, and at once gave Thomas a foremost place among the young French composers of the day. Then came "Raymond," three acts (1851); "La Tonelli" (1853); "La Cour de Célimène" (1855); "Psyché" (1857); "Le Carnaval de Venise" (1857); "Le Roman d'Elvire." Some of these obtained slight temporary success, but not one of them won the popularity that attended "Le

Caïd" and "Le Songe." Again Thomas retired from view, and this time it was six years before he produced another opera.

In 1851 he became a member of the Institute, and in 1852, Professor of Composition in the Conservatoire. Up to this time Thomas had distinguished himself as a fluent and refined melodist, and by his piquant orchestration; he was also noted as a master of musical comedy. Nevertheless he had not yet been able to win for himself a rank equal to that of Auber, and in French comic opera, "Le Maçon," "Fra Diavolo," "Le Domino Noir," and "Les Diamants de la Couronne," which had been composed before Thomas went into his second seclusion, still surpassed all that the latter had produced, and survive to this day, while, with the exception of "Le Caïd," none of Thomas's operas antecedent to 1850 are ever performed.

In 1866 "Mignon" was heard, and Thomas at once leaped to world-wide fame. The work had an overwhelming success, and has been given in every opera house in the world. Two years later this masterpiece was followed by "Hamlet," which was equally successful in France, though it has not, elsewhere, proved as popular as "Mignon." On the strength of these two fine operas he was appointed, in 1871, to fill the position of Director of the Conservatoire, left vacant by the death of Auber. His other compositions, not yet mentioned, are a cantata composed for the inauguration of a statue to Lesueur (1852); a "Messe Solennelle" (1857); a "Marche Réligieuse" (1865); "Hommage à Boïeldieu," composed for the centenary of Boïeldieu (1875), and many part songs, among them "La Vapeur," "Le Chant des Amis," "Le Tyrol," "France," "L'Atlantique," "Le Carnaval de Rome," "Le Traineaux," "Le Temple de la Paix," "La Nuit du Sabbat," some of which are works of the highest merit, in their order. In 1874 was produced "Gille et Gilleton," a one-act comic opera, written, however, in 1861. "Psyché" was revived in 1878 with additions, but though the music is full of graceful beauty, and was warmly praised, it made no marked impression on the general public. After "Hamlet," Thomas did not bring forward another opera for fourteen years, and then he made another brilliant success with "Françoise di Rimini" (1882), in which was some of the finest music he had ever written, especially in the prologue and in the fourth act. He was now seventy-one years of age, and could well rest on the laurels he had won. From that date until the present (1893), he has produced no new lyric work, his only contribution to the stage of the opera being a ballet founded on "The Tempest," by Shakespeare (1889), which, though remarkable as the effort of a man seventy-eight years old, was not destined to be numbered among his successes. In fact, with this work his career as a composer appears to have ended. He received the grand Cross of the Legion of Honor in 1880. At the age of eighty-two, he is still fulfilling his duties at the Conservatoire, in which institution he has worked many important and useful reforms. He has improved the method of instruction, has instituted lectures on the general history of music; has founded an orchestral class and compulsory vocal classes for reading at sight, and has raised the standard of solfeggio teaching. Not only this, but he has been largely instrumental in increasing the salaries of the professors, and has enlarged the prosperity of the institution until it has reached a point that makes it almost self-paying. Thomas has lived a wholly artistic life and has, fortunately, escaped most of the severer trials experienced by the majority of those who have devoted themselves to that branch of his art which has brought him fame and competence. He is given to physical exercise, is fond of country life, has a villa at Argenteuil and an island home at Zillieo, in Brittany. He is not without literary talent and his tastes are refined. He is an enthusiastic collector of bric-a-brac, and rarely fails attendance at any of the more important auctions at the Hotel Druot.

Ambroise Thomas' life as a composer for the Paris opera houses covered fifty-two years. In that time he wrote much charming music, but he never developed any individuality of style, never wrote anything so distinctively his own that it could at once be attributed to him by reason of any charac-



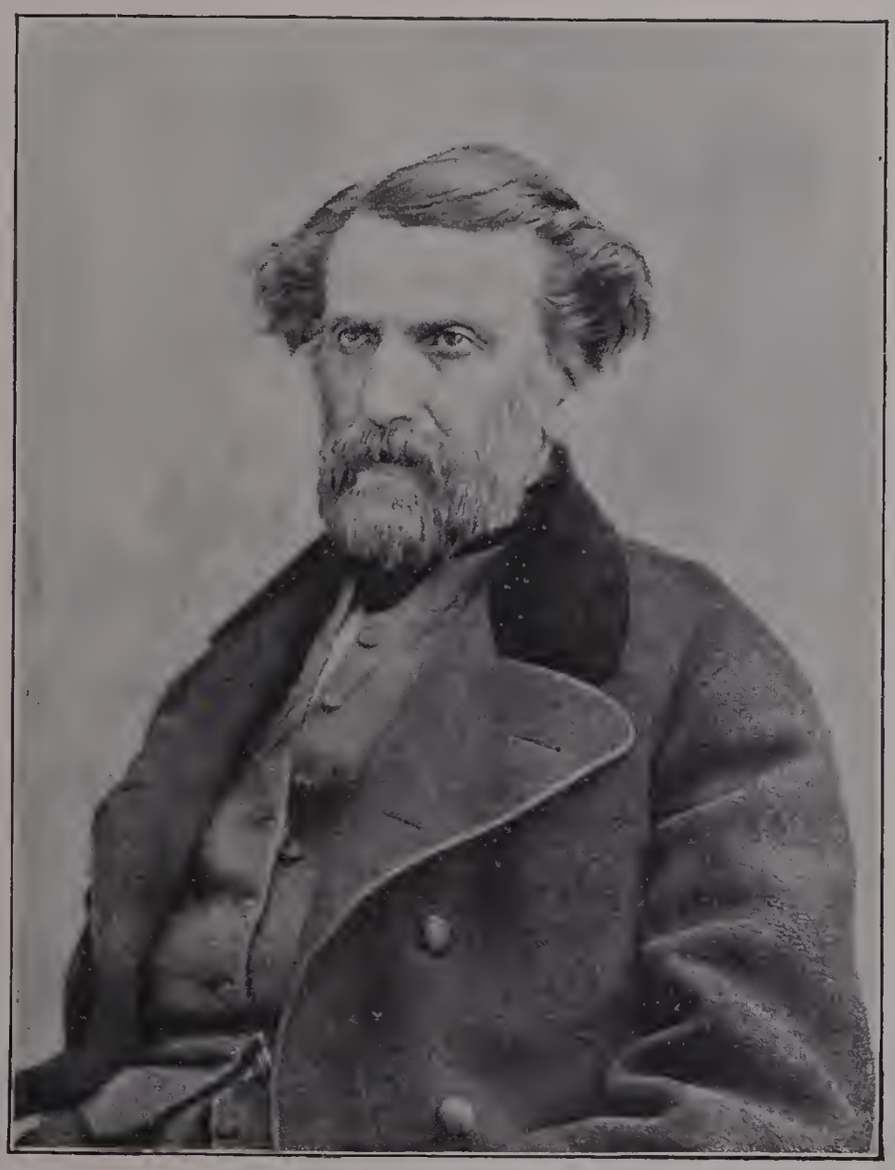
Fac simile autograph manuscript of an "Album Leaf" written by Ambroise Thomas.

teristics belonging peculiarly and distinguishingly to him. His earlier operas, produced between 1837 and 1848, are marked by refinement of taste, and graceful finish in workmanship. After that and until 1860 his method underwent a change, and he sought brilliancy and piquancy, as instanced in "Le Caïd," and gradually warmed into poetic feeling and deeper sentiment, departing, in the meanwhile, from the conventionalities that Rossini and other Italian composers had fastened on French opera music. His growth in his art has been steady from the very outset, but if he has ceased to write after "Le Roman d'Elvire," which ended this period of his musical development, his fame as a composer would hardly have survived down to the present time. From the opera just named to "Mignon" was an enormous stride, and the brilliant reputation this work made for him was sustained by "Hamlet" and "Françoise di Rimini." But even these, his masterpieces, do not present him in the light of a composer who had something to say that had not been said before. His art evolution had enlarged his method of thought and had enabled him to give a wider scope to his talents, but it had not endowed him with a style that set him apart from other composers. We hear of the style of Auber, and it brings a clear idea of a strongly marked musical individuality to our mind. The same may be said of the style of Meyerbeer and also that of Gounod; but to speak of the style of Thomas would be to convey no such distinct and instant suggestion of a definite and an unmistakable originality, like that which pertains essentially to Bizet.

The music of Thomas is always polished and delicate; his operas show that he has an innate feeling for dramatic effect; his musical comedies are models for the intimate blending of music with the spirit of the words and the stage situations. His harmonies are rich and flowing, and impart to his work a decided air of refined elegance. His instrumentation emphasizes convincingly his thorough mastery over the resources of the modern orchestra and a sensitive appreciation of the characteristic tone-color of the different instruments. His scores are never overloaded, and as the rule the right touch is always put by him in the right place. The voice is never overwhelmed by the orchestra. With all these merits he is rarely if ever emphatic, and strength and intensity of passion are not among his musical gifts. Love, melancholy, gaiety and poetic tenderness are the sentiments in which he excels. Fire, and a vigorous sweep of emotional feeling are not within his power to depict. The changes in the style of his scores are the changes that the varying musical tastes of the times brought about. He never formed these tastes, but he invariably followed them. His earlier operas are in the vein of Auber or of Rossini, sometimes of both in combination. When the fashion of the day called for more dramatic expression he followed in the footsteps of Halévy. Later, when brilliancy, tunefulness and graceful commonplace were the vogue, he had no scruple against modelling himself on Clapisson. It was not until Gounod had risen into fame and "Faust" became the rage, filling the music-loving world with delight, that Thomas found it possible to write "Mignon" and "Hamlet," in both which operas the influence of the younger composer is shown on almost every page. Thomas has not the gift of originality, but he has the gift of receptivity and the faculty of assimilation largely developed. Twice he went into seclusion, and each time when he reappeared it was with a style in harmony with that of the favorite opera composers of the hour. There is nothing culpable in this, for it proves conclusively, that Thomas was always an untiring student. It is undeniable, that on every occasion his style underwent a radical change, it showed an advance in the broader and more impressive essentials of his art, and added to the fame of the composer. The works in which he will live are those which belong to his last period.

Not so with his greater confrère Halévy, whose first grand successes, "La Juive" and "L'Eclair," were his only masterpieces. Thomas has not reached the height to which Halévy soared in either of these operas. "Mignon" and "Hamlet" are, however, works of no common order. The former has won a place in the repertory of every opera house in Europe. There is much of genuine poetic feeling in the music, and the score, as a whole, is distinguished by grace, melodiousness, delicacy of taste, and that effect of spontaneity that is understood as inspiration. Fine discrimination has been shown in giving each character its appropriate musical expression, and the skill with which the people of the story are contrasted cannot be too warmly praised. The "Connais-tu le pays," the "swallow" duet, the prayer of Mignon, the romance of Wilhelm, the polonaise of Felina, have become

justly celebrated. The orchestration is exquisite in its delicate finish and its ingeniously varied but always artistic color. That it has achieved a permanent place on the opera stage is beyond question. "Hamlet" is more ambitious, and though not without a certain nobility of style, is little else than a more elaborate "Mignon." In it the composer says nothing that he has not already said in the last-named work, the only change being a somewhat more earnest method of expression. In this opera it was claimed that Thomas "has indicated to young composers the line at which the new school should stop, under penalty of exceeding the bounds of lyric art"; but Thomas, though undoubtedly

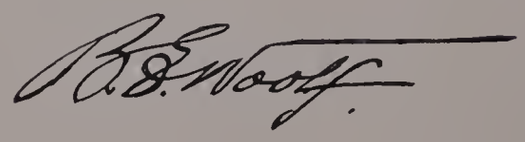


AMBROISE THOMAS.

Reproduction of a lithograph portrait published by Becquet of Paris.

a musician of talent, knowledge and experience, has never shown such originality as to entitle him to be considered a reformer, and as yet there has not been, even in his own country, any propaganda to spread a knowledge of him through the world. "Hamlet" may be considered the extreme point that French grand opera had reached in the direction of the Wagnerian music drama up to the time that it appeared. The Gounod influence is still clearly apparent in it, but the Wagner influence also makes itself felt in the effort to break away from conventional models and to substitute expressive declamation for more rhythmical melody. The mad song of Ophelia is, perhaps, the most

effective number in the opera. "Françoise de Rimini" went a step further than did "Hamlet" toward a predetermined departure from the old school of operatic music to the new. The composer authorized the statement that the prologue to the work would be a profession of musical faith, which he had long contemplated and in which he would mark definitely how closely symphonic music can be allied with the lyric drama; after which the curtain was to rise on music essentially "theatrical," or, if a better word should be demanded, "human." The prologue is certainly as strong and masterly, but it has in it nothing of a symphonic quality, and, as a profession of faith, proved to be of no permanent value save as an evidence of the highest point which the composer's musical development had reached. This portion of the opera and the fourth act are by far the finest achievements of Thomas. The orchestra through the whole opera is treated with consummate power, notably in the beautiful effects obtained by unaccustomed groupings of the different instruments. In the ingenious blendings of tone color that are produced by combining widely varying timbres with a skill as profound as felicitous; the richness, ripeness, and perfection of the scoring generally; as well as the masterly discretion observed in maintaining a judicious balance between the orchestra and the singers, the score may be justly given a place among the most masterly that modern musical art has produced. For the rest, despite some splendid dramatic moments in the work and the faultless finish of its workmanship as a whole, it is to be doubted if it will live. But how few works do live! Many glorious operas have been written since "Don Giovanni" and "Fidelio" saw the light, and yet not one has appeared that has yet been accorded a place by their side. Hundreds of operas that met with a brilliant and deserved success in their day, have fallen gradually into the background; operas by Spontini, who, in "La Vestale," just escaped producing an immortal masterpiece; by Cherubini, whose "Les Deux Journées" came nearer winning the third place than any opera since; by Rossini, Bellini, Donizetti, Verdi, Meyerbeer, whose "Les Huguenots" is his only work that bids fair to survive; by Weber, whose "Der Freischütz" alone promises to last. The supreme operas of the world might be named on the fingers of one hand. Mention of Wagner has been avoided because he is yet to experience the test of time,—that incorruptible and most pitiless of critics. It is the fate of some admirable and justly honored composers to learn their ultimate reputation with posterity during their life-time. Among these, we think, is Ambroise Thomas, and that reputation will include respectful consideration for an eminent and able musician, who constantly grew in his art; while it will accord him a prominent place in the ranks of wholly estimable opera composers of the second order.



GEORGES BIZET

Reproduction of a photograph from life, by Carjat & Cie., Paris.

ALEXANDRE CÉSAR LÉOPOLD BIZET.

ALEXANDRE-CÉSAR-LÉOPOLD BIZET was born in Paris, Oct. 25th, 1838. His god-father called him "Georges," and as "Georges," Bizet is known to the world at large.

The father of Bizet was an artisan, who, at the age of twenty-five, studied music, and became a teacher of singing. He outlived his son. The mother was a sister of the wife of Delsarte. She was a pianist of ability, a "first prize" of the Conservatory. From her Bizet learned the alphabet and musical notation. From his father he learned the use of the pianoforte, and the elements of harmony.

The boy did not wish to be a musician; he hankered after the literary life. "When I was a child," Bizet told Gallet, "they hid my books to keep me from abandoning music for literature."

Although he was not of the required age, Bizet passed brilliantly, in his tenth year, the entrance-examination of the Conservatory, where he studied the pianoforte under Marmontel, the organ under Benoist, counterpoint and fugue under Zimmermann; and after the death of the latter, he studied composition under Halévy. He won a prize before he was eleven years old, the first of many prizes: —

First solfeggio prize (1849); second pianoforte prize (1851), and the first pianoforte prize (1852); first "accessit d'orgue" (1853), second prize (1854), first prize (1855); second prize in fugue (1854), first prize (1855); second "grand prix de Rome" of the Institute (1856), and first "grand prix" (1857).

In 1856 Offenbach, manager of the Bouffes-Parisiens, proposed a competition in operetta. The libretto was "Doctor Miracle." Seventy-eight composers appeared; six were found worthy, and the prizes was awarded *ex aequo*, to Bizet and Lecocq. The music of the latter was first heard April 8th, 1857; the music of Bizet was heard April 9th. The public was impartially cold.

Toward the end of 1857 Bizet started on his journey to Rome. He journeyed leisurely, and entered the city Jan. 28, 1858. It was in 1859 that he sent, according to rule, a composition to the "Académie des Beaux-Arts"; it was not a mass however; it was an operetta in Italian: "Don Procopio," in two acts. The reviewer, Ambroise Thomas, praised the ease, the brilliancy, "the fresh and bold style" of the composer, and he deplored the fact that Bizet had not given his attention to a work of religious character. The score of this operetta is lost. In 1859 Bizet traveled in Italy and obtained permission to remain in Rome during the one year, that, according to tradition, should be spent in Germany. He sent to the Académie "Vasco de Gama," a descriptive orchestral composition with choruses; three numbers of an orchestral suite; and, if Pougin is correct, an operetta in one act, "La Guzla de l'Emir"; but Pigot claims that this latter work was not begun until after the return to Paris.

He returned and found his mother on her death-bed. He was without means, without employment; and he was crushed by the death of the one for whom he was eager to work day and night. He once wrote to her from Rome, "100,000 francs, the sum is nothing! Two successes at the Opéra-Comique! I wish to love you always with all my soul, and to be always as to-day the most loving of sons."

He was a "prix de Rome," — too often an honor that brings with it no substantial reward. He was a "prix de Rome," as was the unfortunate described by Legouvé:

> "Listen to the wretched plight
> Of a melancholy man,
> A young man of sixty years,
> Whom they call 'un prix de Rome.'"

Burning with desire to write for the operatic stage,

he gave music lessons. Dreaming of dramatic situations and grand finales, he made pianoforte arrangements of airs from operas written by others.

The Count Walewski granted Carvalho, the manager of the Théâtre-Lyrique, a subsidy of 100,000 francs, on the condition that an important work by a "prix de Rome" should be produced each year. Bizet was the first to profit thereby. He wrote the music for "The Pearl Fishers." The text was by Carré and Cormon, and the opera was produced with gorgeous scenic setting, Sept. 30, 1863. The opera was given eighteen times, and it was not sung again in Paris until 1889, at the Gaité, and in Italian, with Calvé and Talazac, when it was only heard six times.

It is stated in Pigot's "Bizet et son Œuvre" that Blau and Gallet wrote a libretto, "Ivan, the Terrible," which was set to music by Bizet in the style of Verdi. Gallet says that neither he nor Blau wrote a word of such a libretto.

In 1866 Bizet worked at the orchestral composition which three years later was played at a Concert Pasdeloup and was then called "Souvenirs de Rome"; he temporarily abandoned it on the receipt of a libretto by Saint-Georges and Adenis, founded on Sir Walter Scott's "The Fair Maid of Perth." While he composed the music of this opera, he supported himself by giving lessons, correcting proofs, arranging dance music for orchestra, and writing songs. He often worked fifteen or sixteen hours a day. His letters of this year end with one and the same cry: "I must make my living." This pursuit of a living brought early death.

The score of "The Fair Maid of Perth" was finnished in six months, but the opera was not produced at the Théâtre-Lyrique until the 26th of December, 1867. There were twenty-one representations. In 1890 there were eleven representations at the Eden Theatre (Théâtre Lyrique).

It was in 1867 that Bizet wrote the first act of "Malbrough," an opérette bouffe, which was given at the Athénée. In 1868 or 1869 he wrote the music of an opérette-vaudeville, "Sol-si-ré-pif-pan," for the Menus-Plaisirs, and he did not sign the score.

It was also in 1867 that he appeared as a writer on musical subjects. His first and last article was published in the first number of the Revue Nationale, Aug. 3rd. His pseudonym was "Gaston de Betzi."

And then Bizet busied himself in the completion of "Noah," a biblical opera left unfinished by Halévy; in arranging operas for pianoforte solo; in original compositions for the pianoforte, as his "chromatic variations." He wrote music for the text of "The Cup of the King of Thule"; he called it "wretched stuff" and destroyed it. His "Souvenir de Rome, fantaisie symphonique" was played at a Concert Populaire in 1869. In that same year, June 3rd, he was married to Geneviève Halévy, the daughter of the composer. After the invasion of France, Bizet served in the National Guard, and his letters during those bloody days reveal the depth of his patriotism and his disgust at the incompetence and corruption in high places.

In 1872 (May 22) a little work in one act was brought out at the Opéra Comique. It was called "Djamileh"; the text was by Gallet, the music was by Bizet. It was given ten or eleven times; and Saint-Saëns, infuriated at the Parisian public, wrote biting verses:

"The ruminating bourgeois, pot-bellied and ugly, sits in his narrow stall, regretting separation from his kind; he half-opens a glassy eye, munches a bon-bon, then sleeps again, thinking that the orchestra is a-tuning."

Carvalho, manager of the Vaudeville, dreamed of reviving the melodrama. He first caught his playwright, Daudet; he secured Bizet as the musician; the result was "L'Arlésienne," which was first produced Oct. 1, 1872. The music included twenty-four numbers, orchestral and choral. The score was designed for the particular orchestra of the Vaudeville. Bizet rearranged for full orchestra the numbers that make up the Suite No. 1, and the Suite was first played at a Concert Populaire Nov. 10, 1872. He also revised the other numbers, and the revision was used at the revivals at the Odéon in 1885 and 1887. The Suite No. 2 was arranged by Ernest Guiraud.

The overture, "Patrie," was first played at a Concert Populaire in February, 1874. Bizet experimented with texts suggested for an opéra-comique; he finally chose "Carmen," the text of which was drawn by Meilhac and Halévy from a tale by Merimée. The opera was produced at the Opéra-Comique, March 3, 1875, with the following cast: Carmen, Galli-Marié; Micaëla, Marguerite Chapuis; Don Jose, Lhérie; Escamillo, Bouhy. It was about this time that Bizet was decorated with the red ribbon of the Legion of Honor.

"Carmen" was no more successful than its predecessors. Bizet mourned its failure. For some time he had fought bravely against melancholy. At the age of thirty-six, he exclaimed, "It is extraordinary that I should feel so old." Attacks of angina had been periodical for some years. He would jest at his suffering: "Fancy a double-pedal, A flat, E flat, which goes through your head from ear to ear." He had abused his strength by over-work. Suddenly, at midnight, he died in Bougival, where he

BIZET'S TOMB IN PÈRE LACHAISE, PARIS.

From a photograph made specially for this work.

was resting. It was June 3rd, three months after the first performance of "Carmen." The widow was left with a five-year-old son.

Bizet left few manuscripts. He burned many shortly before his death. The fragments of "Don Rodrigue" and "Clarisse Harlowe" were left in a curious notation that is nearly hieroglyphical, not to be deciphered.

When Louis Gallet first met Bizet, he saw a forest of blonde hair, thick and curly, which surrounded

a round and almost child-like face. Bizet's figure was robust. In later years his features were firm, and his expression was energetic, tempered by the trust, the frankness, and the goodness that characterized his nature. He was very short-sighted, and he wore eyeglasses constantly. His mouth lent itself as easily to expression of mocking wit as to kindness. His love for his parents has been already mentioned; his devotion toward his wife was such that she told Gounod there was not one minute of the six years of marriage which she would not gladly live over. He was a welcome companion, fond of jest and paradox, frank and loyal. At the house of Saint-Saëns he played gladly the part of Helen in Offenbach's operetta. He was ever firm, even extravagant in friendship, as when at Baden-Baden in '62 he challenged a man who spoke lightly of Gounod's "Queen of Sheba." When the talk was concerning musicians whom he loved, Bach, Mozart, Rossini, Verdi, Gounod, his voice would lose its peculiar sibilance, and his hot eloquence showed honesty as well as nimble wit and power of expression. In all of the recollections of troops of friends, in his letters to acquaintances and friends there is not a suggestion of mean action, scheming purpose, low or narrow thought.

At the age of fourteen Bizet was a master of the pianoforte; his technique was above reproach; he was particularly skilful in mixing his colors: an exquisitely defined melody had its proper and characteristic background. Halévy and Liszt are of the many witnesses to his extraordinary talent for reading from score at sight. Reyer speaks of his remarkable memory. And yet Bizet never appeared in public as a pianist; although in certain salons of Paris his abilities excited lively admiration.

So too his gifts as a composer for orchestra were more than ordinary; but whenever he had an opportunity to write for the stage, he abandoned any instrumental work that had interested him.

For Bizet obeyed the instincts of the French musician and looked to the stage for enduring fame.

There is no need of close examination of "The Pearl Fishers," and "The Fair Maid of Perth." We know the later works of Bizet, and therefore we find hints of genius in the early operas. With the exception of the duet of Nadir and Zurga and of a few pages saturated with local color, there is little in "The Pearl Fishers" to herald the arrival of a master of the stage. There are delightful examples of instrumentation in "The Fair Maid of Perth": the opera as a whole is conventional, and the solo passages and the ensemble are often reminiscent: there is continual homage to famous men: Gounod, Halévy, Verdi, Thomas, *et al.* Bizet had not yet found the use of his own voice.

Nor would "Djamileh," the satisfaction of the longing of Camille du Locle for ideal musical revery, the sounding of the revolt against the school of Scribe, carry the name of Bizet to after years. Its perfume is subtle and penetrating; its colors delight trained eyes. It is a *tour de force*. It has the affected frankness of a pastel in prose. The hearer must be mastered by the spirit of the Orient to thoroughly enjoy. The three comedians should be seen as in an opium dream.

The fame of Bizet must rest eventually on two works: "L'Arlésienne" and "Carmen."

I believe "L'Arlésienne" is the more artistic, the greater work. In "Carmen" is the greater promise of what Bizet might have done. The music of "L'Arlésienne," is inseparably associated with success or failure of the play itself and the abilities of play-actors. If the concert-suite is played, it pleases; but apart from the representation of the dramatic scenes, the music loses its true significance. The saxophone solo in the Prelude, with its marvellous accompaniment, gratifies the ear in the concert room; but its haunting and melancholy beauty is intensified tenfold when it is associated with the apparition of "The Innocent." It is impossible to over-rate the beauty, the passion, the dramatic fitness of the music that accompanies the various scenes in the simple and terrible drama of Daudet. The dialogue between *Mère Renaud* and *Balthazar* when they meet after fifty years is touching; but the *adagietto*, that softly tells of humble heroism, love preserved without shame, the kiss given at last and without passion, longings and regrets endured in silence, rises to a height of pathos that is beyond

the reach of words or pantomime. In connection with the scene and the dialogue the *adagietto* is irresistible in its effect; in the concert room, it is simply a beautiful piece for muted strings. This play of Daudet is so simple, so devoid of trickery that its popular and universal success is extremely doubtful. The average spectator would fain see the unworthy *Woman of Arles* for whom *Fréderi* burns in agony; the shepherd *Balthazer* seems to him a good, tiresome old man with a beard; *The Innocent*, unless the part is played with rare finesse, becomes almost ludicrous. Not until there is a return to the appreciation of simplicity will this music of Bizet be known as the supreme example of music in the domain of melodrama.

Meilhac and Halévy in the libretto of "Carmen," feel constantly the pulse of the audience.

The opera is not a sustained masterpiece. The want of action in the third act is not atoned for by a display of musical inspiration. With the exception of the trio of card-players, the music of this act is far below that of the other three. But, with the omission of this act, how frank, how intense, how characteristic, is the music that tells of a tragedy of universal and eternal interest.

For *Carmen* lived years before she was known by Merimée. She dies many deaths, and many are her resurrections. When the world was young, they say her name was Lilith, and the serpent for her sake hated Adam. She perished that wild night when the heavens rained fire upon the Cities of the Plain. Samson knew her when she dwelt in the valley of Sorek. The mound builders saw her and fell at her feet. She disquieted the blameless men of Ethiopia. Years after she was the friend of Theodora. In the fifteenth century she was noticed in Sabbatic revels led by the four-horned goat. She was in Paris at the end of the last century, and she wore powder and patches at the dinners given by the Marquis de Sade. In Spain she rolled cigarettes and wrecked the life of *Don José*.

The dramatic genius of Bizet is seen fully in his treatment of this character. She sings no idle words. Each tone stabs. There are here no agreeable or sensuous love passages; as Bellaigue remarks, there is not a touch of voluptuousness in the opera. The soldier is under the spell of a vain, coarse, reckless gipsy of maddening personality. He knows the folly, the madness of his passion; he sees "as from a tower the end of all." These characters are sharply drawn and forcibly painted. There is free use of the palette knife; there is fine and ingenious detail. The singers sing because it is the natural expression of their emotions; they do not sing to amuse the audience or accommodate the stage carpenter. The orchestra with wealth of rhythm and color italicizes the song; prepares the action; accompanies it; or moralizes. Apart from the technical skill shown in the instrumentation, the great ability of Bizet is seen in his combining the French traditions of the past and the German spirit of the present without incongruity. Here is a departure from old models, and yet a confirmation. The quintet is sung because thereby the feeling of the scene is best expressed; five people are not introduced because the quintet is an agreeable combination of voices. The unmeaning vocal ornaments found in the earlier operas of Bizet have disappeared. He uses his own manly, intense speech. He expresses his own thoughts in his own way. He does not care whether his work is opéra-comique or grand opera, or melodrama. His sole object is to tell his story as directly and as forcibly as possible.

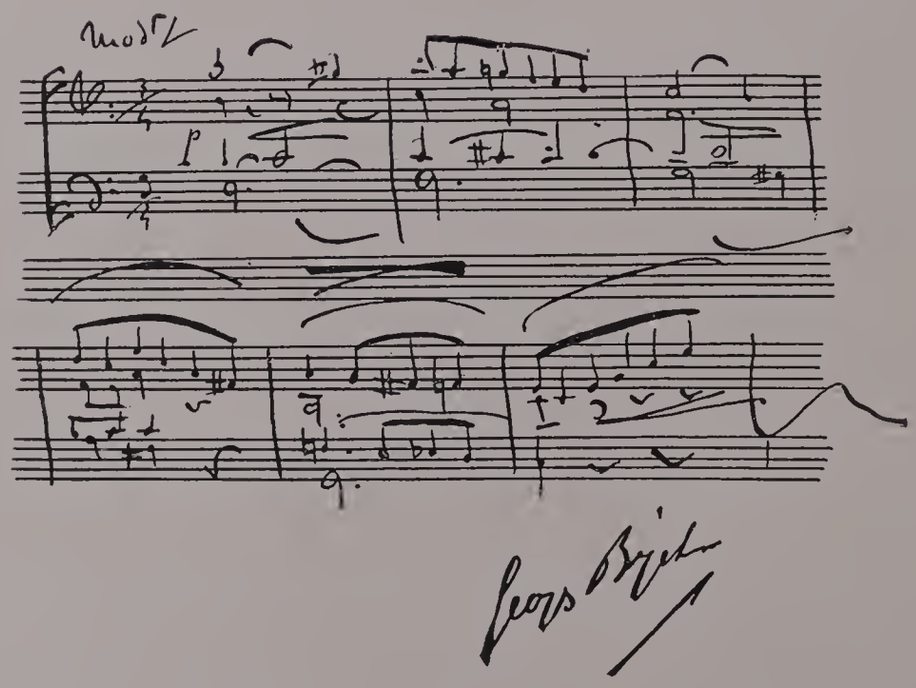
In a world of art that is too often ruled by insincerity, a lusty, well-trained voice aroused the attention. Suddenly the voice was hushed. Only with the silence, came the hearty approval of the great audience. Bizet met with no popular success during his life-time. Now "Carmen" holds the stage; "L'Arlésienne" excites the admiration of all musicians; the earlier operas have been revived and sung in foreign languages. In his own country he was from the start known vulgarly as "one of the most ferocious of the French Wagnerian school": an absurd charge: for in no one of his operas is there recognition of the peculiar theories of Wagner. Bizet followed the traditional formulas: he used the air, the concerted pieces, the formal divisions and subdivisions. The orchestra assists the singer; it does not usurp his place. Without doubt he learned from Wagner in the matter of orchestral expression, as Wagner learned from Weber and Meyerbeer; as one sensible man does from his predecessors. There was nothing new in Bizet's use of the typical motive; it was similarly employed by Grétry, Auber, Halévy.

Melody, expressive harmony, ingenious counterpoint, an unerring sense of the value of a peculiar tone of an instrument or the advantage of a combi-

nation of instruments, — these were used by the Bizet of later years simply to express truth. This was the purpose of his life; this was the motto of his existence. No one could be more refined than he in musical expression; no one could be more seemingly brutal. The glowing words that he wrote concerning Verdi in the Revue Nationale show his one prevailing thought: "Let us then be frank and true; let us not demand of a great artist qualities which he lacks, and let us profit from the qualities which he possesses. When a passionate, violent, even brutal temperament; when a Verdi presents us with a strong and living work full of gold and mud, of gall and blood, let us not go to him and say coldly, 'But, my dear Sir, this is wanting in taste, it is not *distingué*.' *Distingué!* Are Michael-Angelo, Homer, Dante, Shakespeare, Beethoven, Cervantes, and Rabelais *distingués?*"

It is presumptuous, it is impossible to anticipate the verdict of Time the Avenger. It is not improbable, however, that the future historian of the opera will class Bizet with Wagner and Verdi as the men of mighty influence over the opera of the last years of this century. "Carmen" was, perhaps, a promise, a starting-point, rather than a fulfillment. But if the young and fiery composers of Italy of to-day turn reverently toward Verdi and Wagner, they also read lovingly the score of "Carmen."

Philip Hale



CAMILLE SAINT-SAËNS

Reproduction of a photograph from life, by Eug. Pirout. Paris.

CAMILLE SAINT—SAËNS

THE eminent composer, Camille Saint-Saëns, was born in Paris, October 9, 1835. While yet an infant he manifested an innate gift for music. We are informed by the most reliable of his biographers, his grand-aunt, that, observing the deep attention with which the child listened to music, she gave him his first lessons on the piano when he was scarcely three years old. It would not be easy to find a record of earlier precocity. His mother relates, when her son began to play the first exercise, C, D, E, F, G, she discovered him playing it with only the right hand, using the other hand to press the weak little fingers down, in order to sound each note distinctly. It was ingenious, almost virtuosity! That a child like Saint-Saëns should make rapid progress was inevitable. When his fingers were sufficiently strong to strike the keys of the pianoforte without great effort, his grand-aunt, believing that she had reached the end of her task with him, placed him in charge of a professional teacher of the pianoforte. It was not long before this teacher was replaced in turn, by a master worthy of such a pupil, and wholly capable of guiding his studies. This master was Stamaty, and the choice was admirable. In addition to Stamaty, who was only a teacher of the pianoforte, M. Maledan, an able instructor in harmony and theory and a man of decided talent, was engaged to guide the more serious musical studies of young Saint-Saëns.

The boy was ten years old when his mother resolved that he should make the acquaintance of some of the notabilities of the musical world before making his first appearance in public. To this end she gave a private soirée at her house, the result of which was echoed through the press of Paris. The lad performed, with Stamaty, one of Mozart's Sonatas for four hands with surprising ease and in remarkable sympathy with the composer's style. Then, with a quartet accompaniment, he performed some of the works of the great masters, including fugues by Bach, a concerto by Hummel, and Beethoven's concerto in C minor.

A few months later, he made his début before the public in a concert given in the Pleyel Salon, so much favored of artists, and where Chopin and Rubinstein, not to name other great pianist-composers, also made their first bow before a Parisian audience. Little Camille, as he was then styled, achieved a flattering success. The most eminent critics sang his praises and predicted a great future for him. Never did they prophesy with more true foresight than they did on that occasion. *L'Illustration* published his portrait, and there were some who went so far as to draw a comparison between him and the incomparable Mozart!

This brilliant début in nowise spoiled the young pianist; on the contrary, its effect only increased his zeal for study. He attended the course of lessons in composition under Halévy at the Conservatoire as an *élève auditeur*, literally, a listening pupil, for one year. He then obtained admission to the organ class where he won the first prize. Encouraged by his success he next appeared as a competitor at the Institut (Prix de Rome), but failed. He never again crossed the threshold of the Institut de France until long afterward, when he was received with honor and glory as a member of the "Section Musicale." When he competed for the Prix de Rome, he was only seventeen years of age, but he had already attained celebrity as a pianist and an organist, and had also distinguished himself as the composer of several important scores. One of these was an ode to St. Cecilia, for chorus, solo, and grand orchestra, which was performed by the Société Sainte Cécile, of which Seghers was the leader. The newspapers were as severe upon Saint-Saëns as a composer, as they had been satisfied with his début as a pianist. "In the absence of inspiration of the first

order, or of brilliant genius," writes the critic of the Gazette Musicale, "it could be wished that the composer showed a little more *fougue* and dash, were it only in a few paltry flights which reveal a young artist's desire to create for himself an individual style."

With Saint-Saëns inspiration came later, and it was pure inspiration, without fault, and was not wanting in originality.

The young composer soon avenged himself for these harsh criticisms, by composing his first symphony, in E-flat, which was also executed by the Société Sainte-Cécile. The great artist of the future had not then reached his sixteenth year. The work was well calculated to encourage the highest hopes for the future of the symphonist, and these hopes were abundantly realized by his last and admirable symphony in C minor, a composition which indeed may be considered a genuine masterpiece. The first symphony by the lad of sixteen met with a full measure of applause; it has been published and is still frequently played with success. It appears in the catalogue of his complete works as the musical leaflet No. 2. The second symphony, in F major, was performed for the first time in 1856 by the Philharmonic Society of Bordeaux, and also met with a warm welcome. A third symphony in D does not appear in the catalogue, which also does not mention the second symphony, the only symphonies named being those in E-flat, in A minor (Leaflet 56) and in C minor (Leaflet 78). It would seem, therefore, either that two of the five symphonies written by Saint-Saëns have not been published, or that this *complete* catalogue, printed by his publishers, Durand et Schoenewerk, of Paris, is *incomplete*.

I have purposely omitted to mention four concertos for piano and orchestra, because these productions, which are of a high order, have brought to mind an incident which is worthy a special place in this biography.

These four fine works were brilliantly performed on the same evening in the Salle Pleyel by Mme. Marie Jaëll, the pianist so famous for her extraordinary, not to say marvellous, powers of execution. This was, indeed, a feat on the part of the virtuoso as well as an interesting exhibition of artistic talent, and its success was complete. The performances began at nine o'clock in the evening and ended at half-past eleven. Throughout this long and difficult test there was not the slightest momentary defect, either in the playing of the orchestra or in that of the experienced and skilful pianist. For the success of so difficult a task the most subtle artistic feeling and exceptional muscular force were necessary. Mme. Jaëll possessed these qualities in such measure that the soirée devoted to the four concertos of Saint-Saëns will never fade from the memory of those who were present. Besides these concertos we should mention a concerto-fantaisie for piano and orchestra written in 1891 for Mme. Roger-Niclos, which she played with great success at the Colonne concerts. This work has recently been published.

In his work entitled "Virtuoses Contemporains," our dear master and friend, Marmontel, has felicitously described the style of piano-playing characteristic of Saint Saëns. "Saint-Saëns is as accomplished a pianist as he is an organist. He attacks the piece in hand with great energy, and keeps perfect time. His fiery and brilliant execution is flawless even in the most rapid passages. His powerful but admirably modulated playing is full of majesty and breadth; and the only fault that can be found with his masterly execution is, perhaps, the excess of rhythmical precision. Ever master of himself, Saint-Saëns leaves nothing to chance and does not, perhaps, always yield sufficiently to the pathetic. On the other hand, the virtuoso always acquits himself with irreproachable accuracy."

For many years Saint-Saëns has quitted Paris in the winter, to seek the warm sunshine under the blue skies of those favored countries to which the sun remains ever faithful. In order to travel and pass his time free from all annoyance, the composer has adopted the excellent custom of departing from Paris without any flourish of trumpets, without informing anyone where he intends to sojourn, and often without knowing, himself, exactly where he will pitch his tent. On leaving Paris on the 30th of November, 1889, he charged his worthy friend and colleague, Guiraud, of the Institut, now no more, alas! in case the Académie de Musique should authorize the rehearsals of his "Ascanio," to begin during the composer's absence. It was put in hand, and M. Guiraud, with score before him, followed the rehearsals with the utmost care and assiduity.

The preparations for the opera had made great progress, and everybody expected, at any moment, the composer's return. Not only did he refrain from reappearing in Paris to assist at the last rehearsals and to give his final hints to the singers and the orches-

CAMILLE SAINT-SAËNS.
Reproduction of a photograph from life by Raschkow, Jr. — Breslau.

tra, but he did not even write to anyone. Nobody knew where he had concealed himself. This extraordinary and unheard-of act of a composer, who goes abroad to amuse himself by chasing butterflies or collecting plants, while at home the theatrical managers are making preparations for the first performance of a work of such importance as a grand five-act opera, excited all Paris. It even disturbed the Government, which caused inquiry to be made for the musician by its diplomatic agents throughout the world. The search was a vain one. It was generally thought that Saint-Saëns had died in some part of Ceylon, where certain French travellers believed they had seen him as he was making his way to Japan. The first performance of "Ascanio" was given at a moment when it was in doubt whether Saint-Saëns was dead or alive. Happily, he was still of this world and in very good health; but careless of his glory, was basking in the sunshine of the Canary Islands, busily engaged in finishing a volume of verse which appeared in Paris last year; for Saint-Saëns is a poet as well as a musician. It was a relief to the public when an announcement was at last made by Louis Gallet, the composer's fellow-worker and friend, that the fugitive, at the very moment when "Ascanio" was under active rehearsal at the Opéra, was peacefully and contentedly breathing the warm and balmy air of Palma. As soon as the newspapers betrayed his sojourn in this verdant and flowery retreat, the authorities of the city and the principal inhabitants proposed to confer honors upon the master. But the composer had not gone all the way to Teneriffe for this purpose, and thanking the authorities for the homage they wished to pay him, immediately disappeared again!

Saint-Saëns is a husband and a father, but his married life has unfortunately not been a very happy one. His two children both died at an early age. One of them fell from the balcony of his father's house, and was killed, while the other suddenly died a short time afterward. Thus it sometimes happens that a man may have, like Saint-Saëns, everything that goes to make up the sum of human happiness — talent, success, honor and fortune, — and yet yearn in vain for that complete felicity which is denied him. Concealed like the statue of Isis, whose veil no mortal has ever been permitted to draw aside, is the condition of unalloyed happiness on this earthly sphere. We know that it exists; we seek it; ofttimes we think it within our grasp, and yet it eludes us!

We cannot more fitly terminate this sketch of the great personality of Saint-Saëns than by adding that he is one of the most masterly readers of piano and organ music who has ever lived, and an improviser of the first rank.

As a child pianist and composer, Camille Saint-Saëns was what is called an infant prodigy. The child has come to man's estate and is, at the present moment, one of the most learned and able artists in every branch of his art, that can be found in the ranks of modern musicians. Since the death of Beethoven, Schumann and Mendelssohn, he wields in Europe the sceptre of symphony; he is renowned as a composer for the church and the theatre, and as an organist; and the mastery he has shown in the concerto, the oratorio and chamber music, of which he has produced a large number of works, is of world-wide fame.

Of his purely instrumental music we may mention, in chronological order: "Tarentelle," for flute and clarinet with orchestra; "Orient et Occident," a military march; Ballade for piano, organ and violin; Introduction and Rondo Capricioso, for violin and piano; "Le Rouet d'Omphale," a symphonic poem; Concerto for violoncello in A minor; Sonato for piano and violoncello; Heroic March for full orchestra; Ballade for horn or violoncello and piano, in F; Ballade for flute or violin and piano; Lullaby for piano and violin, in B-flat; "Phaéton," a symphonic poem; "Danse Macabre," for Orchestra, arranged for piano, for one or two performers, and for one or two pianos; also for piano duet, with violin or violoncello; for military band, etc; Quartet for piano, violin, alto and violoncello; Allegro appassionata, for violoncello and piano; Ballade for violin and piano, in C; Suite for orchestra; prelude, saraband, gavotte, ballade and finale; "La Jeunesse d'Hercule," symphonic poem; Ballade for violoncello and piano in D; Concerto for violin in C major; "Suite Algérienne," for

Benedictus Extrait du Requiem op 54

Moderato tanque fr. un Homo

1ère et 2me Flûtes

3me et 4me Flûtes

2 Hautbois

2 Cors anglais

1er et 2me Cors en Fa

3me et 4me Cors en Mib

1er et 2me Bassons

3me et 4me Bassons

1ères Harpes

2mes Harpes

Soprano Solo — Be - - - - - ne - dic - tus, Be - - - - - - ne - dic - tus

Contralto Solo — Be - - - - - ne - dic tus, Be - - - - - - ne - dic - tus

Tenor Solo — Be - - - - - ne - dic - tus, Be - - - - - - ne - dic - tus

Basse Solo — Be - - - - - ne - dictus Be - - - - - ne - dic - tus

Chœur

Sop. — Be - - - - ne - dic - tus Be - - - ne -

Cont. — Be - - - - ne - dic - tus Be - - - - ne -

Ten. — Be - - - - ne - dic - tus, Be - - - - ne -

Bas. — Be - - - - ne - dic - tus, Be - - - ne -

Orgue

C. Saint-Saëns

Alger Janvier 1892

Fac-simile autograph musical manuscript contributed by the composer for use in this work.

orchestra; Concerto for violin, in B minor; Concert piece for violin and piano; "Une Nuit à Lisbonne," barcarolle for orchestra; "La Jota Aragonaise," for orchestra; Septet for trumpet, two violins, alto, violoncello, contra-bass and piano; Hymn to Victor Hugo, for orchestra; Sonata for piano and violin in D minor; "Wedding-Cake," Caprice Valse for piano and stringed instruments; Caprice on Danish and Russian airs, for flute, oboe, clarinet and piano; "Havanaise" for violin and piano; "La Fiancée du Timbalier," for orchestra; etc., etc.

We bear in mind several scores by Saint-Saëns which do not appear in the general catalogue of his works. First of all, there is a very fine composition for a military band, which the illustrious musician was good enough to write at my request, in 1868, for the celebration of Hoche's centenary at Versailles. A short time ago I asked Saint-Saëns why he had not published this beautiful work, written as a tribute to the memory of the great French general, and which is so full of stirring patriotic sentiment. The composer replied that he did not know what had become of this music since the day on which it was solemnly performed before the statue of Hoche at Versailles. The full score and the orchestral parts have remained undiscovered up to the present time. I may also mention, as among the compositions of Saint-Saëns, which are not included in the catalogue of his works, an extremely original, bright and thoroughly artistic work written for several instruments and called "Le Carnaval des Animaux." Only one of the animals in this merry Carnival has been honored by publication, viz.: "The Swan," whose song is interpreted in this zoölogical symphony by the violoncello.

The works by Saint-Saëns for piano solo, duet, and for two pianos are very numerous. All of them are vigorously characteristic of the decided and learned style of the master, and are also marked by a certain individuality peculiar to this famous pianist-composer.

It is well known that the composer is one of the most renowned organists in Europe. As might be expected, he has written specially for this instrument, which, figuratively speaking, is the embodiment of all other instruments. We will only mention the Rhapsodies on the Breton canticles; also the "Bénédiction Nuptiale" and "Elévation et Communion," which are noble works for the King of Instruments.

Saint-Saëns succeeded Lefébvre Wely as organist at the Madeleine. Among his church compositions he has composed a Grand Mass for four voices, soli and orchestra; "Tantum Ergo," a Chorus; a "Christmas Oratorio" for chorus, soli and orchestra; Psalm XVIII.—"Cœli enarrant" for soli, chorus and orchestra; "Le Déluge," biblical poem for soli, chorus and orchestra; and a Requiem which, with the oratorio "Le Déluge," we include among his best works. There is also a collection of twenty separate motets for the Holy Communion, motets to the Virgin, and other miscellaneous motets.

We may further mention among the characteristic compositions which are not in the religious or the dramatic style: — Scene from Corneille's "Les Horaces," for soprano, baritone and orchestra; six Persian melodies, vocal and instrumental (piano); "Les Soldats de Gédéon," double chorus without accompaniment; "Chanson du Grand-papa," chorus for female voices; "Chanson d'un Ancêtre," chorus for male voices with baritone solo; "La Lyre et la Harpe," soli, chorus and orchestra; two choruses with piano accompaniment: "Calme des Nuits" and "Les Fleurs et les Arbres"; two choruses for male voices without accompaniment: "Les Marins de Kermor" and "Les Titans"; "Les Guerriers," chorus for male voices; several other choruses, besides some fifty duets and melodies with piano accompaniment. We abridge the list in order to mention the composer's dramatic works: "Le Timbre d'Argent"; "La Princesse Jaune," comic opera in one act; "Proserpine," lyric drama in four acts; "Etienne Marcel," opera in four acts; "Samson et Dalila," biblical opera in three acts; "Henry VIII.," opera in four acts; and lastly, "Ascanio," opera in five acts.

It has been said with truth that Saint-Saëns is of all composers the one who differs most from himself, in his dramatic works. We mean by this that he has emancipated himself from the hard and fast lines of any particular school; that he has no system and is guided wholly by his own inspiration, tempered and strengthened by great musical learning. He could, if he so desired, write according to the theories or in the manner of this or of that composer, but he prefers to write as his genius follows its own individual vein, agreeing, no doubt, with his famous colleague and friend, Charles Gounod, that if there are many systems of composition, there are, after all, only two kinds of music:

that which is good and that which is bad. His admiration for all the great masters is profound, but he strives to imitate none, this has caused certain critics to subject him to the reproach of eclecticism. He has expressed himself on this point with frank sincerity (for Saint-Saëns is a man as well as a musician) in a highly interesting volume entitled "Harmonie et Mélodie." After declaring that he had never belonged to any religion in music, he adds: "I claim to preserve my liberty, to like what pleases me and to reject the rest; to believe good that which is good, discordant that which is discordant, absurd that which is absurd. This is precisely what the more ardent disciples of Wagner refuse to concede. They grasp you by the throat, and insist that you must admire everything Wagnerian, no heed what it may be. With them there is something beyond love of art: the spirit of sectarianism. I am afraid of sectarians, and so keep myself prudently aloof from them."

It was of these Wagnerian critics, who carry their love for the composer of "music dramas" to the point of fanatic intolerance, even of ferocity, that Saint-Saëns was thinking when he wrote these lines, as well as others that we shall quote presently; and these same critics accused our composer of the crime of refusing to enlist under the banner of the master of Bayreuth. They sought to crush Saint-Saëns in their criticisms of his last great opera, "Ascanio," by saying, not only had he here perpetrated the heresy of adhering to that form of opera that prevailed before Wagner propounded his theories of the "lyric drama," but that he had also forgotten himself so far as to write airs in the Italian style! These amiable censors showed themselves more royalist than the king himself, for as a matter of fact Wagner by no means despised Italian airs; on the contrary, he liked them very much if we may believe what he has said. The following words of the composer of "Lohengrin" are worth remembering: "After listening to an opera by Bellini, that has delighted us, we discover on reflection, that its charm is owing to the clear melody, to the simple, lofty and beautiful song of the Italian composer. To treasure in the memory these delightful melodies is certainly no grave sin. Nor is it a heavier one to pray to heaven, before retiring to rest, that it may inspire German composers with the secret of these melodies and a like manner of using them."

The truth is that in music, as in all other arts, we do what we can rather than what we should most like to do, and he is wisest who is guided by his own genius. The genius of Camille Saint-Saëns is so rich in resources that he can safely trust himself and let the spirit work within him as it wills. There are composers who, forgetting that beauty is inseparable from high art, strive after eminence by seeking originality at any cost, and who do not disdain to make that art, harmonious before and beyond all other arts, the art of torturing our ears with music that is *per se* inharmonious. Is not Saint-Saëns right when, in speaking of these psychological and hysterical composers, he says with peculiar felicity: "It is certain that we cannot work too hard to instil in the public a taste for pleasures of an elevated order; but to offer it what is ingeniously described as 'painful pleasure,' to offer a feast consisting of 'exquisite suffering' and 'poetic perversion,' merely ends in mortification. When we wish to mortify our souls we do not go to the theatre but to a convent."

We may be asked for the opinion of the composer of "Faust," "Roméo et Juliette" and "Mireille," concerning the composer of "Samson et Dalila," "Henry VIII." and "Ascanio." I am in a position to answer the question. Gounod has spoken of Saint-Saëns in connection with his last opera as follows: "That in the lyric drama, music should coalesce with the drama and blend in one harmonious whole is an excellent theory, but only on condition that in this indissoluble union, music shall still be true and beautiful music; otherwise the union is no more than a cruel bondage for one of the arts so joined, and that art is Music. Throughout the works of Saint-Saëns we are in communion with an artist who never for an instant forgets or sacrifices his art; everywhere and always is the great musician present, and everywhere, too, the drama appears before him as a *law*, not as a *yoke*. Passions, characters, situations, are felt by him with the same certainty of discernment, whether in song, declamation, recitative, or in the dramatic part which must be played by his orchestra; and all this in an idiom and a form which are musically irreproachable, insomuch that he has created true and lasting 'morceaux de musique' even where the librettist did not provide the frame-work expected of him."

Were we not limited as to space, it would be

a pleasing task to present here a technical and æsthetic analysis of the operas of the French master concerning whom we write thus briefly; but this would carry us too far. Suffice it, from what we have already written, for the reader to form a satisfactory judgment on the instrumental and vocal works of Saint-Saëns. In the "Timbre d'Argent," which has something in common with the fable of "Faust," we are in the midst of a musical and chorographic fantasy. This score is very attractive and well emphasizes a very pretty performance.

"La Princesse Jaune" transports us into the East, where reality seems as a dream. It is a drawing-room comedy, the scene of which is laid in a Japanese village, where Dutch tulips grow as rank as does the grass in the fields; where the sky is blue, where everything is full of color and appears smiling, joyous and lovable.

In "Etienne Marcel," the illustrious Prévôt des Marchands, we have historical drama, in the civil war waged for the triumph of communal liberties. The rioters force a violent entrance into the Palais de la Cité, and the voices of scoffers are heard alternating with the cries of raving fanatics. It is terrible, and quite characteristic of the Parisian mind in the troublous times when the streets became one great battle-field. Love, of course, finds its place in "Etienne Marcel," a love gentle and searching. Some of the contrasts are most happy, the choruses are superb, the volume of sound is sublime.

"Samson et Dalila," as is sufficiently indicated by the title, is a biblical opera, almost an oratorio, reminding us of the "Joseph" of Méhul. I was overflowing with enthusiasm on coming out from the representation of "Samson et Dalila." This score and the symphony in C minor are, I believe, the two finest jewels in the crown of this musical king. They are works full of the highest inspiration, of a most sublime cast, wonderfully elaborate in style, and masterpieces in the fullest sense of the word.

The gloomy subject of "Henry VIII." opened up new fields to Saint-Saëns, and afforded him a local color that influenced his music. The moment the score opens, we feel that we know exactly where we are and whither we are going. The principal personages in the drama have been each and all instantaneously portrayed and their diverse characters are accurately represented. The king of England, the Pope's nightmare and the terror of his queenly wives and victims, is, from a musical point of view, especially well portrayed in his wild orgies and brutal amours. Anne Boleyn fails to hide the pride that lies behind her love, although its expression is not less charming on that account. Catherine of Arragon, the noble and unfortunate forsaken one, is superb in her insulted majesty, her pathetic and sweet melancholy. The choruses are treated in a masterly manner, and there is one important "morceau d'ensemble" which is a signal triumph of expressive and dramatic counterpoint. The airs in the ballet impress us as being thoroughly English. As to the orchestra, the importance of which cannot be overestimated, it plays in a measured and finished style and produces the effect of a powerful organ. Here we have local color again, cleverly used.

"Ascanio" is the last dramatic work of Saint-Saëns. The fanatical partisans of the Wagnerian theories, as we have already observed, were not sparing of bitter criticism. Saint-Saëns must have found ample consolation for this in the continuous applause showered upon him by the public which always cordially welcomes whatever affords it pleasure. "Ascanio" is indeed equal in all respect to "Henry VIII.," and worthy the composer, which is saying not a little of a man who has given such treasures to all lovers of music.

Oscar Comettant

JULES MASSENET

Reproduction of a photograph from life, by Nadar, of Paris.

JULES EMILE FRÉDÉRIC MASSENET

JULES EMILE FRÉDÉRIC MASSENET was born on the 12th of May, 1842, at Montaud, in the department of the Loire, and was the eleventh child of his parents. His musical talent developed at an early age. When only eleven years old he was sufficiently acquainted with the theoretical elements of the art to take his place in François Bazin's harmony class in the Conservatoire. It is by no means uncommon for a professor to mistake the capacity of his pupils. Unfortunately Bazin failed to foresee the splendid future reserved for his young pupil Massenet: on the contrary, he believed him to be destitute of all musical talent and requested that he might be dismissed from his class. The poor little musician felt so deeply humiliated by this insult that he was almost inclined to renounce music forever. It was five years before he reappeared at the Conservatoire, but luckily, at the end of that long term, he returned to study under the learned Henri Reber in the harmony class.

One day, shortly after Massenet joined this class, Reber addressed him thus in presence of his fellow-pupils: "Monsieur, I urge you, for your own welfare, to quit my class and go into a higher one, a class where fugue and composition are taught. You understand as much of harmony, so called, as I can teach you, and you will waste your time if you remain with me. Follow my advice, for if I am a true prophet, you will make your mark."

Thus it was that, dismissed from Bazin's harmony class as a dunce, Massenet was advised to leave Reber's class because he learned too rapidly. The youngster followed the advice given by the composer of "Le Père Gaillard" and "La Nuit de Noël," and studied fugue and composition with Ambroise Thomas, the composer of "Mignon" and Hamlet," who had been appointed director of the school after the death of Auber.

In the composition class young Massenet so distinguished himself by his ardor and application to study, that he won, and ever after retained, the friendship of Ambroise Thomas. At each lesson he submitted to his master, in addition to fugues and exercises in counterpoint, instrumental and vocal works of various kinds, each bearing witness to his lively imagination and to his instinct to produce something new. Of course all these efforts of the future composer of "Manon" were not irreproachable, and sometimes his comrades rallied him on what they called his fits of musical intoxication. "Let him sow his wild oats," said Ambroise Thomas, "and you will find that when he has sobered down and become more reflective he will achieve something. He is a genius."

The time was close at hand when Massenet was to fulfil this flattering prophecy. In the very same year, 1863, he obtained the first prize in counterpoint and fugue at the Conservatoire and the Grand Prize for musical composition (Grand Prix de Rome) at the Institut de France. He was then, we believe, already married, although physically he did not look more than fifteen years of age.

As he had an annual allowance accorded him by the State, he set out for the Eternal City and made a tour in Italy, proceeding thence to Germany to seek inspiration from the masters of symphony. The winner of the Grand Prix de Rome is expected during his sojourn abroad, to send at least one work to the Institute as a proof that he has turned his time to good account and has made due progress. Whether or not young Massenet left his lightheartedness behind him when he crossed the French frontier we cannot say; but the composition he sent from Rome was a Requiem. Massenet wrote a large work for solo voices, chorus and orchestra, entitled "Pompéia," which in form as well as in instrumentation showed the influence of Berlioz.

This indicated an inquiring and meditative mind in the young composer, who was thus feeling his way through the boldest and most modern school of music.

Massenet sent a second envoy from Rome, which was his first orchestral suite. With this suite is associated an event of great importance in the musical career of the composer. Massenet tells the story himself.

The composer had just returned to France, after passing in Italy and Germany the regulation period accorded the laureates of the Institute. While walking in the street, he met Pasdeloup, the founder and director of the celebrated "Popular Concerts." Pasdeloup was one of the best men in the world, but he had the habit of treating young composers in a brusque and patronizing manner. He had only seen Massenet once, and that was during the performance of the cantata for which he was awarded the Grand Prize. As has already been stated, Massenet always looked much younger than he really was, and from his twentieth to his twenty-fourth year he had the face and air of a boy of sixteen. Pasdeloup accosted him with a frown, as though he had something disagreeable to tell him, and speaking in an offensively familiar and condescending manner, said: —

"Ah, so you have returned to France. What have you been doing during your absence?"

"I have been writing music, M. Pasdeloup."

"That is all very well; but it is not sufficient to write music; you must write good music. Is your music really good?"

"Sir, it is not for me to pass judgment upon it."

"You have written, I believe, an orchestral suite?"

"Yes sir."

"Well, but everybody writes orchestral suites. Is yours a good one? Are you satisfied with it yourself?"

"Well, Monsieur Pasdeloup, I feel obliged to admit that it pleases me when I play it on the piano, but I have not yet heard it performed by an orchestra."

"Of course it pleases you. But how much music is there that pleases its composer, and yet is not worth a button. Can I see your manuscript?"

"You do me too much honor, Monsieur Pasdeloup. I will send my score to you this very evening."

"Good. I will tell you what I think of it and whether it pleases me as much as it pleases you. Let me say that I think very little of the music of young men who win the Prix de Rome. They only know how to imitate the faults of the masters they study. However, we shall see."

And Pasdeloup quitted Massenet with an air of utter dissatisfaction.

The young composer hastened home and told his family of the interview and of the faint hope he cherished that his suite might possibly be performed at the famous Popular Concerts. He then rolled up his score, took it to Pasdeloup's residence, and left it with the concierge. Ten days later Massenet received, by post, a gift which filled him with equal joy and surprise. It was a ticket admitting him to a rehearsal. He was invited to the Cirque d'Hiver, where the Popular Concerts were given, to hear a rehearsal of his orchestral suite.

Next day, full of excitement, he set out for the rehearsal. On arriving at the door, however, he had not sufficient courage to enter, so overcome was he by his emotions. "Perhaps," thought he, "the orchestral effect may not be what I intended," and he felt that he had not strength to brave the severe criticisms of Pasdeloup and the jeers of the members of the orchestra.

Massenet returned home without having dared to listen to the rehearsal of his work and wholly discontented with himself. He called himself a coward and a pretender, and as he passed along the boulevard, his eye mechanically seeking the announcement of the performances at the theatres and concerts, he was suddenly astounded to see his own name on the programme of the Pasdeloup Concert to be given on the following Sunday. They were really going to play his suite! He ran rather than walked home to announce the glorious news.

"They play — my suite — Sunday — Popular Concert! — Oh! how my heart beats!"

And the great composer, as the memory of the beginning of his musical career came back to him, bowed his head on my breast and burst into tears. I wept with him.

"Ah!" said he, "I was happier then than I am to-day. Anticipation is better than the reality."

The opera "Manon" has a curious history which Massenet related to me one day. Everybody knows in what singular circumstances the author of "Manon Lescaut" (Abbé Prévost) took refuge at

MASSENET IN HIS STUDY.

Reproduced from a photograph from life made by Dornac & Co., Paris, 1891.

The Hague. It was in that city that he wrote his "Mémoires d'un Homme de Qualité" to which "Manon Lescaut" seems to belong as a species of postscript or sequel. In a like manner, and in that Dutch town, Massenet, owing to certain circumstances, chanced to write the score of "Manon" the substance of which is taken from the Abbé Prevost's romance. Wishing to remain apart from the rest of the world, in order to be quite undisturbed, he took lodgings as a boarder under an assumed name at a house in The Hague. To prevent all suspicion as to identity, he did not send for a piano, for, unlike some composers, Massenet does not need a piano to enable him to compose. He thinks out his music, which he hears inwardly, already arranged for the orchestra. Absorbed in his work, the composer labored unceasingly. He never went forth to take necessary exercise until after nightfall, that he might run no risk of being recognized. After his walk, which lasted about an hour, he returned home with coat collar turned up to conceal his face.

He was accustomed to write at a large table littered with music-paper, each sheet bearing thirty staves. When not actually engaged in composing he amused himself by reading the Abbé Prévost's romance, written by the French author in that same foreign town, possibly even in that same house, more than a century before. And Massenet's artistic imagination saw in this fact a happy prognostic. "Why," thought he, "should not my score of 'Manon' be as successful as was Prévost's immortal novel? Grant, O, Sovereign God of Inspiration, that I may cause the sweet and loving Manon to sing, after a lapse of a hundred years, under the same sky, far away from Paris, and in the same happy strain as that in which the most worldly of abbés made her speak!"

The existence of the mysterious foreigner, who was always writing music but who never played any instrument, greatly exercised Massenet's landlord. The inmates of the house were not less mystified than was he. The gossips agreed that this French musician was a choirmaster — and a very original one. At last the composer was recognized, and the next day the newspapers informed the public that Massenet had been for some time at The Hague. People flocked to see him, and his apartments were speedily crowded with friends or with persons who came from mere curiosity. Happily, however, the score of "Manon" was completed.

Massenet is one of the most estimable of men, kind and sympathetic to a fault, and possessed of great delicacy and consideration for others. He would enjoy the friendship of all men, were he less talented and consequently less liable to inspire jealousy. Of medium stature, spare but well made and of striking appearance, he has always looked younger than he really was, a happy privilege among the many others enjoyed by this favored son of genius, who is an honor and glory of the present generation of French composers. He is now a member of the Institute of France, a professor of composition at the National Conservatory of Paris and an Officer of the Legion of Honor.

As we close this biographical sketch, the distinguished composer has just given the first performance of his latest opera, "Werther," at the Grand Theatre of Vienna, where it met with brilliant success. Massenet has been kind enough to bestow on us a page of the work to place in this biography, with a specimen of his hand-writing, and we tender him our warmest thanks. By the time these lines meet the eye of the reader, "Werther" will have been put upon the stage at the Opéra Comique, in Paris.

Massenet's debut in theatrical work dates from the third of April, 1866, when "La Grand' tante," a pretty little piece full of melody and freshness, was represented at the Opéra Comique. It was he who, on the Emperor's fête, August 12 of the following year, wrote the official cantata performed at the Opéra.

After this first attempt in theatrical music, and his cantata, Massenet produced various concert works, among others, "Poèmes et Souvenirs" and "Poèmes d' Avril," the words of which are by Armand Sylvestre; also a *bouffe* scene entitled "L'Improvisateur." His second Suite d'Orchestre,—a Suite Hongroise, was played at the Concerts Populaires. For the Société Classique Armingaud he composed "Introductions et Variations," a quartet for stringed

and wind instruments. In 1872 he produced his second dramatic work, "Don César de Bazan," at the Opéra-Comique; but the public did not give it a very cordial reception. It had been written under unfavorable conditions, improvised, as it were, in three weeks. The managers of the theatre proposed terms to the young composer which he was obliged to accept or decline without amendment. Massenet took his revenge for this treatment, however, in the very same year, with the delightful scenic music for the drama, "Les Errynies," by the Comte de Lisle, which was represented at the Odéon. The next year, 1873, the composer produced one of his most exquisite scores, which shows his warm poetic talent in the most characteristic manner. This was "Marie Madeleine," a sacred drama in three acts, which has had a world-wide success. So successful was it indeed that Massenet was encouraged to write "Eve," a mystery in three acts. This latter, so intimately related in character to "Marie Madeleine," has been given at the concerts of sacred harmony established by Lamoureux. In this, too, the composer's personality is emphasized by exquisitely delicate and poetic touches. The same may be said of "La Vierge," a sacred legend in four parts, written for the Opéra concerts and played for the first time in 1880. The "Sleep of the Virgin" in this legend is one of those inspirations which prove beyond all doubt the measure of a composer's genius.

A year before the production of "La Vierge," Massenet had given the French National Academy of Music his first great opera, "Le Roi de Lahore," in five acts, the success of which was not at first evident. The public considered this beautiful music slightly cold, and instrumental rather than vocal. They said the composer had shown himself wanting in melody, and that he had sacrificed too much to his love for scientific combinations, although wild applause greeted a certain number of happily-conceived songs, among others the aria so splendidly rendered by Lassalle and which has always been honored with an encore.

It is only when great works are reproduced after a certain interval of time that we can determine whether they are really worthy a place in the musical repertory. The reproduction at the Opéra of the "Roi de Lahore" was a great success, and it has always been enthusiastically received in the principal theatres of Europe and America.

The Théâtre de la Monnaie, at Brussels, enjoyed the privilege of giving, in 1881, the first performance of Massenet's second grand opera, "Hérodiade" in three acts and five tableaux. This time success was beyond all doubt, and from the first representation onward, the piece was received with enthusiasm. Whatever M. Massenet may hereafter give to the world, "Hérodiade" will undoubtedly remain one of the finest works that have originated in the fertile brain of this distinguished musician. Throughout the work the divine afflatus is maintained, and melody fills the auditorium. The opera is full of passion and sentiment, at once human and religious, just as in "Marie Madeleine." It might be said that "Hérodiade" is the same sacred drama brought upon the stage, with this difference, that Madeleine becomes Salome, and Christ is transformed into John.

After "Hérodiade," in Brussels, we had, in 1884, "Manon" at the Opéra Comique in Paris. Were I asked to make a definite choice between "Hérodiade" and "Manon" I should hesitate; but I should choose "Manon." From the first to the last note the work is delightful. It is not less beautiful when softly sung at home to the accompaniment of the piano, than in the theatre, where our delight never for an instant moderates.

Following "Manon" in 1885, Massenet's "Le Cid" in four acts, was performed at the Grand Opéra in Paris, and although reproduced several times, this work still maintain its place in the repertory.

In 1889, the indefatigable composer returned to the Opéra Comique with "Esclarmonde," which drew crowds to this theatre during several months.

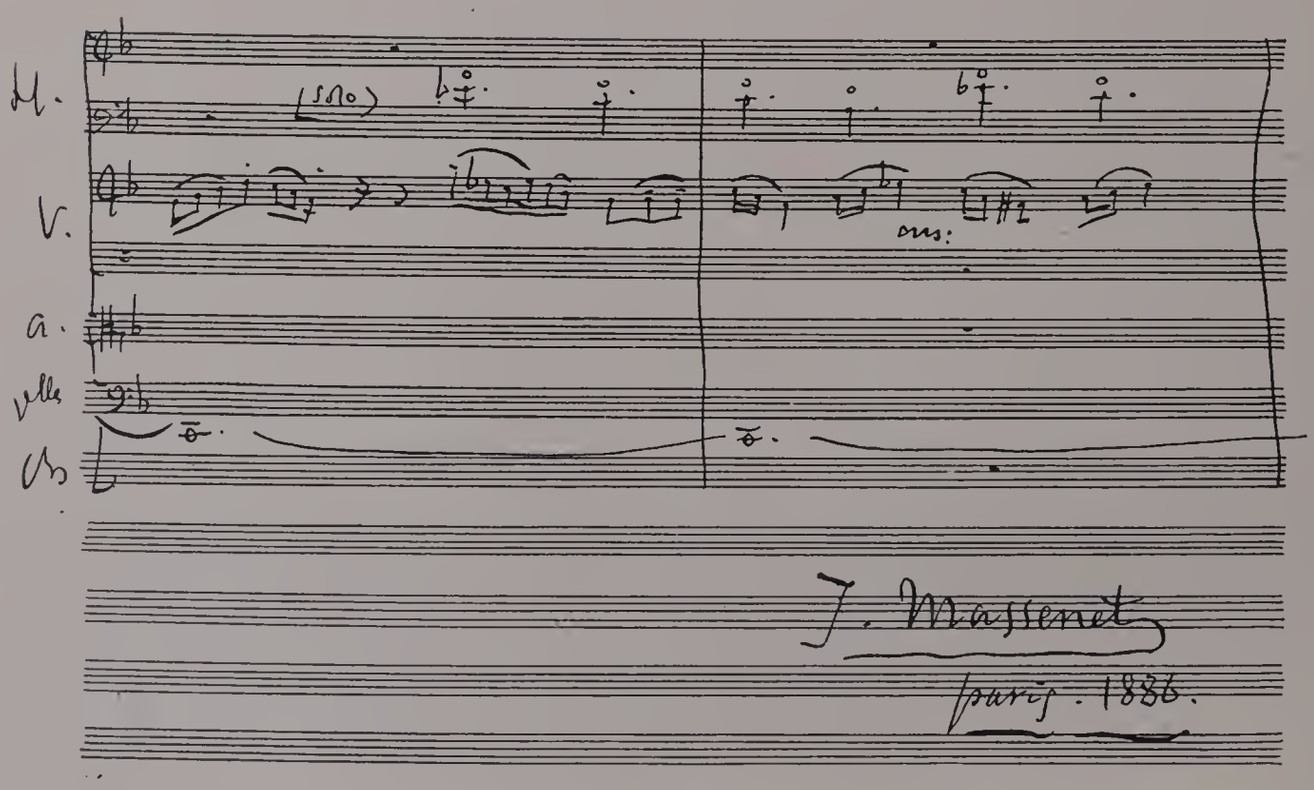
In the chronological order of the musician's dramatic works, "Esclarmonde" is followed by "Le Mage," a grand opera in four acts and six tableaux, the poem by M. Richepin, performed at the National Academy of Music in Paris. I have witnessed several renderings of this work, and have read the piano score. The more I have studied the opera the more am I impressed by its wonderful beauty. The individuality of the work, its passion and grace and delicacy, its originality as to form and harmony, are so numerous that it is unnecessary to criticise it more particularly.

All lovers of music know the extent of Massenet's skill as a master of harmony. He is a master in the full meaning of the expression. It would be impossible for a musician to carry to a higher degree

than he has done the complex art of orchestration or of counterpoint, so much honored of late years, though so often abused; or to have more happy facility as a harmonist. Were I to presume to criticise anything in the author of "Le Mage," I should limit myself to mentioning his too clearly apparent striving after *effect* by means of fresh combinations of instruments. Massenet has too great a wealth of truly musical ideas for him to labor so hard for *material* effects. The true effects in music are produced by the thought, by the idea, apart from the application of the thought or idea to any special instrument. There is scarce any charm of emotion produced by music save through the musician's imagination, that is, by the invention which results from the inward and profound emotion felt by the composer. Were it only necessary to be learned in any given art, only necessary to possess the power of cleverly combining notes and the tones of musical instruments, so as to produce fine musical works, every artist now living would write masterpieces; for, in truth, the study of technique has never been carried so far as it has been during the past twenty years. Technique is undoubtedly indispensable, but of itself it serves no purpose and is of no value, unless it be used as the exponent of the melodic conception which is the very soul of music.

M. Massenet has published seven suites for orchestra, which may be found in the repertory of every great musical society. To him we owe various scenes for chorus and orchestra: "Narcisse," and "Biblis"; a symphonic poem entitled "Visions," and a large number of fugitive melodies with pianoforte accompaniment. He has also completed the score of a ballet, "Le Carillon," as yet unpublished.

Oscar Comettant



Fac-simile of musical manuscript written by Massenet.

GOUNOD

CHARLES GOUNOD

OUNOD, the greatest living musician of France is descended from a family of artists. His grandfather, a very distinguished enchaser, bore the title of "sword cutler to the king," and as such occupied an apartment in the Louvre buildings, a favor which was granted to only artists of renown. His son, Jean François Gounod, who was born about 1760, was a painter of considerable talent. He was a pupil of Lépicié, and he and Carle Vernet, who occupied the same studio, competed at the Académie des Beaux-Arts for the "Prix de Rome." Carle Vernet obtained the first prize at this concours in 1782, and Jean François Gounod carried off the second in 1783. The latter, however, devoted himself especially to engraving, in order that he might always live with his father who was getting old and needed all his care and attention.

J. F. Gounod was serious, melancholy and quite original in character, as was shown by his conduct on the death of his father, who lived to be over ninety years of age. This loss was a great grief to him, and in the hope of diverting his mind and driving off melancholy, he undertook a tramp to Versailles. He had very little money in his pocket. However, being fatigued by his journey he entered a public house and went to bed. He remained several days at Versailles, but, far from being relieved of his sad thoughts, he was so overwhelmed by them that he dreaded to return to his rooms in the Louvre, where he had witnessed his father breathe his last. He wrote to a friend to say that he should not return to Paris, but intended to start immediately for Italy; he begged him to go to his room, take from his secretary all the money he might find there, and bring it to him at Versailles, receiving at the same time his adieux. Once in possession of his money, Gounod, who disliked encumbrance of any sort, furnished himself with a light carpet bag, and with this baggage set off on a journey which was at that time very long and very difficult. He travelled all over Italy, remaining there four or five years; then he returned to Paris, and to his rooms where nothing had been disturbed, and resumed work as if he had left it only the evening before.

One of J. F. Gounod's friends has written the following lines concerning him: "M. Gounod has made a reputation in engraving. He has produced little and his income could scarcely have been enough to suffice him. Nevertheless, he liked to work and engraving offered him the quiet and deliberation which suited his disposition. In general he spoke but little. When he was obliged to quit the Louvre, he was quite helpless in regard to the great confusion which always characterized his apartment; it was one mass of books, pasteboard, drawings and articles of all sorts scattered about, including a dismembered skeleton, whose bones were all pretty effectually separated from each other. Fortunately one of his cousins undertook to transfer for him everything that was transferable, otherwise Gounod would have abandoned all. He concluded to marry, for it was absolutely necessary that somebody should aid him in finding himself again. He was, nevertheless, a good and excellent man. His wife was charming, a very good musician, and it was she who educated her son. He was getting along in years when he married, and at his death this son was still very young."

Very young indeed, for the future author of "Faust," "Roméo et Juliette" and "Mireille," Charles Gounod, was scarcely five years old when he lost his father, whom he had not learned to know. Like Herold, like Adam, like Halévy, Charles Gounod was born at Paris, where he first saw the light June 17, 1818. His mother, a woman of fine character and high intelligence, neglected nothing

that could contribute to his literary and artistic education. She was his first music teacher. He began very young to feel an intense love for this art, which he was to make illustrious. A pupil of the Saint Louis lyceum, he was already an excellent pianist while still pursuing his classical studies at this establishment, and before completing these studies he took up a course of harmony with the famous theoretician, Reicha. He took the degree of bachelor when he was little more than sixteen years old, and was admitted to the Conservatoire in the class of counterpoint and fugue directed by Halévy, and soon after in the composition class of Lesueur, one of the greatest masters that ever glorified the French school. In the following year Gounod took part in the concours of the Institute for the "Prix de Rome," and carried off without opposition a second grand prize. He was thus exempted from the military service, since the rules of the "Concours de Rome" established at that time this exemption for any pupil having obtained a prize before the age of twenty. This was in 1837, and Gounod was only nineteen.

At the close of this same year Lesueur died, and Gounod passed under the instruction of Paër, with whom he finished his studies. In 1838 he presented himself again at the Institute, this time without success, but in 1839 he carried off a brilliant first prize with a cantata entitled "Fernand," the words of which were written by the marquis de Pastoret. This first prize was almost unanimously awarded to him, twenty-five votes out of twenty-seven being in his favor. He left at once for Rome and there devoted himself almost exclusively for three or four years, to the study and composition of religious music, being especially charmed and influenced by the works of the great Palestrina. In 1841 he had performed in the Saint-Louis-des Français church, on the occasion of the fête of king Louis-Philippe, a grand orchestra mass, with contralto and tenor solos. Towards the end of the following year he made a trip through Germany, pausing for a time in Vienna, where he gave in the Saint Charles church a Requiem mass which produced upon its hearers a most profound impression. Some idea of the effect produced may be had from an account addressed to one of the Paris papers of the day, and which seemed invested with a spirit of prophecy: "On All Soul's Day" said this writer, "there was performed at the Saint Charles church a Requiem, a quite recent work by M. Charles Gounod. One recognizes in this composition not only a very marked musical talent which has already obtained by its assiduity and experience a high degree of independence, but one sees in it also a great and wholly individual comprehension, which breaks away from the beaten tracks in order to create new forms. In the melodic phrases there are things which deeply touch and impress the hearer, things which disclose a grandeur of conception become very rare in our day, and which engrave themselves ineffaceably upon the soul, things which would do honor to any musician, and which seem to point to a great future. The solos were sung perfectly, and the choruses as well as the orchestra likewise deserve praise. M. Gounod directed in person the performance of his work."

It is plain that the pace of the young musician was not that of an ordinary artist, and that his first steps were directed toward glory, for rarely does one hear such praise accorded a composer of twenty-five years.

Meanwhile Gounod, already haunted by an idea which was long to pursue him, had dreamed of bidding farewell, not to his art, but to the world, and had seriously considered taking ecclesiastic orders. His mind possessed by this fancy, he had, during the latter part of his stay at Rome, left the villa Médécis, where at that time the French school was established, and had retired to the seminary. As soon as he returned to Paris, he entered as precentor the Missions Etrangères, where he wore the long robe and costume of the conventual house, and his resolution seemed thenceforth so certain that it was accepted as an accomplished fact. Indeed a special sheet, the *Revue et Gazette Musicale*, published the following under date of Feb. 15, 1846: "M. Gounod, composer and former winner of the grand Institute prize, has just taken orders." From this moment, Gounod was called "l' Abbé Gounod," just as, sixty years before, his master Lesueur was called "l'Abbé Lesueur," when he became precentor of the Metropolitan church. There was this difference, however, that Lesueur had never desired to become a priest, but according to the usage then in vogue at the Notre Dame church, Paris, he was obliged, in order to fulfill the functions of precentor, to don the priestly garb. Gounod, on the other hand, seemed to have made up his mind to a religious life, since in 1846 a

CHARLES GOUNOD

Reproduction of a photograph from life, by Nadar, of Paris.

publisher brought out a series of religious choruses entitled "Offices of Holy Week, by the Abbé Charles Gounod."

In his retreat Gounod continued to occupy himself with religious music, and in 1849 he had performed at the Saint-Eustache church a grand solemn mass which was very well received. At this moment he seemed absolutely lost to profane art, and as he was brought very little before the public, people began to forget about him, when there appeared in the London Athenæum early in 1851, an article which was immediately republished in the *Revue et Gazette Musicale* of Paris, and which contained an enthusiastic eulogium on several of Gounod's compositions recently performed at a concert at St. Martin's Hall. "This music," said the writer, "brings before us no other composer ancient or modern, either by the form, the melody or the harmony. It is not new in the sense of being bizarre or whimsical; it is not old, if old means dry and stiff, the bare scaffolding, with no fine construction rising behind it; it is the work of an accomplished artist, it is the poetry of a new poet. * * * * * That the impression produced upon the audience was great and real there can be no doubt, but it is the music itself, not its reception, which to our minds presages for M. Gounod an uncommon career; for if there be not in his works a genius at once true and new, then must we go back to school and relearn the alphabet of the art and of criticism."

This article fell like a thunderclap on Paris, where people were scarcely giving Gounod a thought. A very distinguished French musical critic, Louis Viardot, was then in London with his wife, the worthy and noble sister of Malibran. This Athenæum article was attributed to him, not without reason, I think, and it was soon known that Mme. Viardot, whose experience, taste and musical knowledge everyone knows, was struck by the music of the young master, and that she was far from concealing her admiration for a talent so pure, so elegant and so exquisite.

Excited by such a success Gounod at once renounced his orders, and entered without more delay upon the militant career of the art interrupted for so many years. He soon produced in public a pretty symphony in E flat, which, performed in a remarkable manner by the Saint Cecilia Society, then a worthy rival of that of the Conservatoire, won him the congratulations and sincere encouragement of the critics. Then, thanks to the assistance of Mme. Viardot, he was charged with writing for the *Opéra* the score of a work in three acts, "Sapho," the libretto of which had been confided to a young poet, Emile Angier, who was likewise in the morning of his career, and likewise destined for glory, and in this work the great artist whom we have just named, was to take the principal rôle. Notwithstanding all, "Sapho" was not well received by the public, or at least only moderately so and scarcely achieved more than what is called in France a success of esteem. Yet the work was an exceedingly good one, but the first step on a stage so important as that of the *Opéra* is so difficult for a young composer to make! It must be said, however, that if the work as a whole was not judged entirely satisfactory, especially in regard to the scenic effects, etc., it presented a value which a fastidious critic stated in these terms: "The opera of "Sapho," without being a good dramatic work, is the work of a distinguished musician who has style and lofty tendencies. M. Gounod has perfectly seized and happily rendered all the lyric parts of the subject which he has treated, but he has been less happy in trying to express the conflict of passions and the contrast of characters." Certain pages in the score of "Sapho" were remarked as being quite individual in flavor, and the public were especially delighted with the beautiful song of the young shepherd, "Brontez le Thym, Brontes mes chêvres," as well as the admirable couplets of "Sapho," of a character so melancholy, and an inspiration so full of a delicate poetry. The work was performed on the 16th of April, 1851.

A year later the Comédie-Française produced a tragedy by Pousard, "Ulysse," for which Gounod had written a number of beautiful choruses, redolent with the perfume of antiquity and full of a manly energy. Very soon the young composer appeared again at the *Opéra* with a grand work in five acts called "La Nonne Sanglante," the libretto of which, although signed by the names of Scribe and Germain Delavigne, was absolutely devoid of interest. He made a mistake in accepting this libretto, previously refused by several of his colleagues, among others Meyerbeer and Halévy, and which could not excite his inspiration. Notwithstanding some remarkable bits, some vigorous and beautiful scenes, the score of "La Nonne Sanglante" was really only secondary

in value, and the work achieved a very mild success when it was produced Oct. 18, 1854, with Mlles. Werthermber, Poinsot and Dameron, MM. Gueymard, Depassio and Merly for interpreters. Its career was short, and it only lived through eleven performances. Gounod had not yet found his vein.

But better fortune was in store for him, and after a few years of silence he began the series of his successes by giving to the *Théâtre-Lyrique*, then very flourishing and very brilliant under the direction of M. Carvalho, "Le Médécin Malgré Lui." The libretto of this had been arranged for *Opéra-Comique* by MM. Jules Barbier and Michel Carré, who had preserved the greater part of Molière's prose. Although from a general point of view the comic sentiment may not be the dominant quality of his talent, yet that quality is far from lacking in Gounod, as is proved by "Le Médécin Malgré Lui," which remains one of the most curious and most original of his attempts. In this work, which was performed Jan. 15, 1858, the composer revived with a rare cleverness the old forms of French music, while adding thereto the most ingenious and most piquant artifices of the modern science, and by clothing the whole with his masterly style he produced a work of a very unique color, flavor and character. "Le Médécin Malgré Lui," which the public received with marked favor, seemed to prepare the great day of Gounod's artistic life. Fourteen months after the appearance of this work, that is to say, on March 19, 1859, the composer gave to the same theatre the work which was to establish his fame upon a fixed basis. The reader of course divines that I refer to "Faust," that masterpiece which can boast of such a brilliant, prolonged and universal success, and which will remain, perhaps, the author's best title to the remembrance and recognition of posterity.

But let it not be supposed that the triumphal career of "Faust" was not confronted at the outset with difficulties and obstacles which appeared insurmountable. When it was carried by the authors to the *Théâtre-Lyrique*, there was in preparation at the Porte Saint Martin theatre another drama built on Goethe's poem, and bearing the same name. M. Carvalho told Gounod that it would be necessary to await the result of the "Faust" at the Porte Saint Martin, for if that work won a success, it would be very difficult and very hazardous to offer another "Faust" to the public. So they waited, and the drama not proving a success, it was decided to proceed with the study of the opera. Gounod's "Faust" was presented in the form styled in France *Opéra Comique*, that is to say, the singing parts being interspersed with spoken dialogue. (It was not until later when "Faust" passed into the repertoire of the *Opéra* that this dialogue was replaced by recitatives.) The rôle of Marguerite was first given to Mme. Ugalde, but Mme. Carvalho having expressed a desire to take the rôle, after becoming acquainted with the music, the authors transferred it to her and consoled Mme. Ugalde by giving her the part of Mélodine in Victor Massé's opera, "La Fée Carabosse," which was being mounted at the same time. The rehearsals of "Faust" were very laborious. M. Carvalho, disconcerted by the new and daring character of the music, and by the poetic sentiment revealed in it, which he judged incompatible with stage requirements, picked a quarrel with the composer, declared his score too much developed, and constantly demanded new cuts and changes. Gounod, made uneasy by this lack of confidence, had yielded to several of these demands and had already consented to several suppressions, when at last M. Carvalho came to him one day with a proposition to suppress the beautiful final scene in the garden, fearing that this quiet scene, with no outburst or noise of any kind, would seem cold to the public and fail to produce an effect. This time Gounod, who had faith in his work and was conscious of its value, stood fast and immovable, declaring he would rather withdraw his score than to yield this point and consent to such a sacrifice. In short, after a whole series of combats and discussions of this sort, which were renewed daily, the work was finally brought out. Truth compels the confession that it was not fully understood at first; that the critics stood hesitating and undecided in the presence of a work so new in form, and that the public itself was of two minds regarding the value of the work, some applauding with enthusiasm while others harshly criticised. It is certain that the first reception was more cold and reserved than could have been desired, but gradually people began to understand and appreciate the beauties abounding in this exquisite score, and at last its success was complete, brilliant and incontestable, spreading first throughout France, then over Europe, then over the entire world, where "Faust" is to-day, and

long has been, considered a great masterpiece, and its author's best work. "Faust" has been played in all countries and translated into all languages. It is one of the first French works which Italy, before then so hostile and impenetrable to French music, has applauded with a sort of furor. In Germany, where for a number of years Spohr's "Faust" reigned supreme, it was received in a triumphal manner, and completely dethroned the latter. It excited enthusiasm, not only in Vienna, Berlin, Dresden, Hamburg, Baden, Leipsic, Frankfort, Stuttgart and Darmstadt, not only in Milan, Rome, Venice, Naples, Florence, Genoa, Parma and Bologna, but in London, Moscow, St. Petersburg, Varsovie, Copenhagen, Stockholm, Brussels, Amsterdam, Madrid, Barcelona, Lisbon, etc., and even finally crossed the seas and became popular in the two Americas. It is perhaps the first work by a French composer which had such a rapid, complete and universal success. In Paris, "Faust" had been played more than four hundred times at the *Théâtre-Lyrique* when the *Opéra* signified a desire to appropriate it. The authors consented; but certain modifications were necessitated by this change of scene, and first of all the spoken dialogue had to be suppressed and replaced by recitatives. These changes effected, the work made its appearance at the *Opéra* March 3, 1869, and there continued its successful career, counting five hundred performances in the space of eighteen years. The five hundredth was given on the 4th of November, 1887, and the six hundredth took place in the beginning of the year 1892, so that in Paris alone, "Faust" has already reached its thousandth performance. Such a success is without parallel in the annals of the theatre in France.

CHARLES GOUNOD.

Reproduction of an engraving made from a photograph in 1859, about the time of the first production of Faust, Gounod being then in his forty-first year.

Gounod had borrowed "Le Médécin Malgré Lui" from Molière; he had appropriated material from Goethe's "Faust;" it was La Fontaine who furnished him the subject of a pretty opera, somewhat light in character, called "Philémon et Baucis," performed at the *Théâtre-Lyrique*, Feb. 18, 1860. The score of "Philémon et Baucis" is a pleasant one, full of charm, in which tenderness and grace alternates with fun and buffoonery. The work, which was in three acts, achieved only a moderate success at the *Théâtre-Lyrique*; its real success dates from its transfer to the *Opéra-Comique*, reduced to two acts. Since then it has never been taken from the repertoire of that theatre. But soon Gounod was to appear on the grand stage of the *Opéra* with a work of large proportions, "La Reine de Saba." Notwithstanding the fame which his previous works had made for him, he was no more fortunate with "La Reine de Saba" (Feb. 29, 1862) than he had been with "La Nonne Sanglante." It is true that this time the trouble lay principally in the libretto of his collaborators, which was absolutely devoid of interest. For it is but just to say that if the score

of "La Reine de Saba" is of unequal merit and of a secondary character, it nevertheless contains some superb and exquisite pages, like the noble air of Balkis, and the beautiful chorus of the Jewesses and the Sabians. However, it only lived through fifteen performances at Paris, though it should be remarked that in certain foreign cities it was received with great favor, and that in Brussels and Darmstadt, among others, its success was considerable.

Gounod's unfortunate attempts at the *Opéra* led him to turn his attention anew to the *Théâtre-Lyrique*, where he brought out, March 19, 1864, a work entitled "Mireille," the subject of which was taken from a pretty provincial poem by Frederic Mistral, bearing the same title, (Mireio). This poem is an exquisite pastorale, written in that provincial language at once so musical, so sweet and harmonious, a language which is melody in itself. Unhappily, the libretto which Gounod set to music on this subject was badly chosen, being ill adapted to the stage, and therefore militated against the composer's work, although the latter contained some truly charming pages. The first act, particularly, radiant with light and sunshine, is charmingly poetic, and especially deserving of mention is the beautiful chorus of the magnarelles and the touching duet of Mireille and Vincent. The score contains still other charming bits, such as Magali's beautiful song and Taven's couplets: Voici la saison, mignonne. However, the defective libretto stood in the way of the success of the work, which at first remained undecided. It was found necessary to entirely rewrite the work, to make large suppressions, and reduce it from five to three acts, which did not result in its being any better received by the public. It was not until later, when it was transferred to the *Opéra-Comique* after having been subjected to still further revisions and cast in its final form, that "Mireille" at last found the success which its incontestable musical value merited. Thereafter, it never left the repertoire of that theatre.

No particular importance can be attached to a little work in two acts, "La Colombe," which Gounod gave to the *Opéra-Comique* in 1866, and which he had written some years before for the theatre at Baden; it was a sort of salon operetta, without special character or consequence. But the composer was yet to carry off one of the most brilliant victories of his career with "Roméo et Juliette" which made its first appearance at the *Théâtre-Lyrique* on the 27th of April, 1867. More fortunate than "Faust" and "Mireille," whose success had been so difficult to establish, "Roméo et Juliette" was well received from the very outset, and this superb score in which the passion of love and the sentiment of chivalry are so happily united, immediately found favor with the public. Nor has it ever ceased to excite public sympathy, and it has changed its biding-place from the *Théâtre-Lyrique* to the *Opéra-Comique*, and from that theatre to the *Opéra* without experiencing any diminution of public interest. "Roméo et Juliette" has exceeded the number of five hundred performances in Paris, one hundred of which were at the *Théâtre-Lyrique*, about three hundred at the *Opéra-Comique* and more than one hundred at the *Opéra*. Outside of France it has not been less successful, and it has made a part of the repertoire of all the great theatres of Europe.

Moreover, "Roméo et Juliette" marks the culminating point in the career of Gounod, who since then has not been able to equal its success. In 1870 the master went to London where he remained for several years, working and producing much. There it was that he wrote, among other things, an opera called "George Dandin," to the prose of Molière, which has not yet been performed; it was there also that he wrote, for the Universal Exposition at London in 1871, a grand cantata entitled "Gallia," which was performed later at Paris, where it was very favorably received. A warm welcome was also given to the music which Gounod wrote for "Jeanne d'Arc," a drama in verse by Jules Barbier which was performed at the Gaiety on Nov. 8, 1873. This music consisted of melodramas, interludes, choruses, etc., and contained some very interesting pages. The preceding year the Ventadour theatre had brought out a drama in verse by Ernest Legouvé for which Gounod had written a score of the same kind; this drama was called "Les Deux Reines de France."

In these two works the music was merely an accessory, and the composer was only the humble servant of the poet, whom he discreetly aided and supplemented. But Gounod had not given up the idea of appearing again before the public as a true dramatic musician. Ten years had elapsed since he had given "Roméo et Juliette," and the public

were growing impatient for a new work from him, when in 1877 the *Opéra-Comique* announced the performance of "Cinq-Mars." This was an artistic treat in which all Paris desired to participate, but which did not wholly justify the hopes which it had raised. The score of "Cinq-Mars" was certainly far from being worthless; it was written in a musical language that was superb and noble in style, but aside from a few exquisite pages, it did not have the freshness, the abundance and the generosity of inspiration which had hitherto characterized Gounod's work. It was unequal, cold at intervals, and one no longer felt that vigor of youth, that warmth of accent which had made the triumph of the master's great productions. In a word "Cinq-Mars" was received with sympathy but not enthusiasm, and as soon as the novelty had passed it disappeared without causing any disquietude.

GOUNOD'S RESIDENCE ON BOULEVARD MALESHERBES IN PARIS.

From a photograph made in April, 1891.

The following year Gounod presented himself again at the *Opéra*. For a long time past he had felt the desire to attempt one of the Corneille's masterpieces, and he had formed the plan of setting "Polyeucte" to music, and transforming it into a lyric drama. It was a subject half religious, half profane, which seemed peculiarly suited to his intellectual temperament. He charged his friend, Jules Barbier, with fashioning a libretto from Corneille's celebrated tragedy, which the latter followed step by step, even preserving some of the great poet's verses, and he wrote the music of this new "Polyeucte," which was performed at the *Opéra*, Oct. 7, 1878. But it was said that the author of "Faust" and "Roméo," both so successful at the *Opéra*, after having been born and bred elsewhere, could never succeed at that theatre with a work written expressly for it. "Polyeucte," indeed,

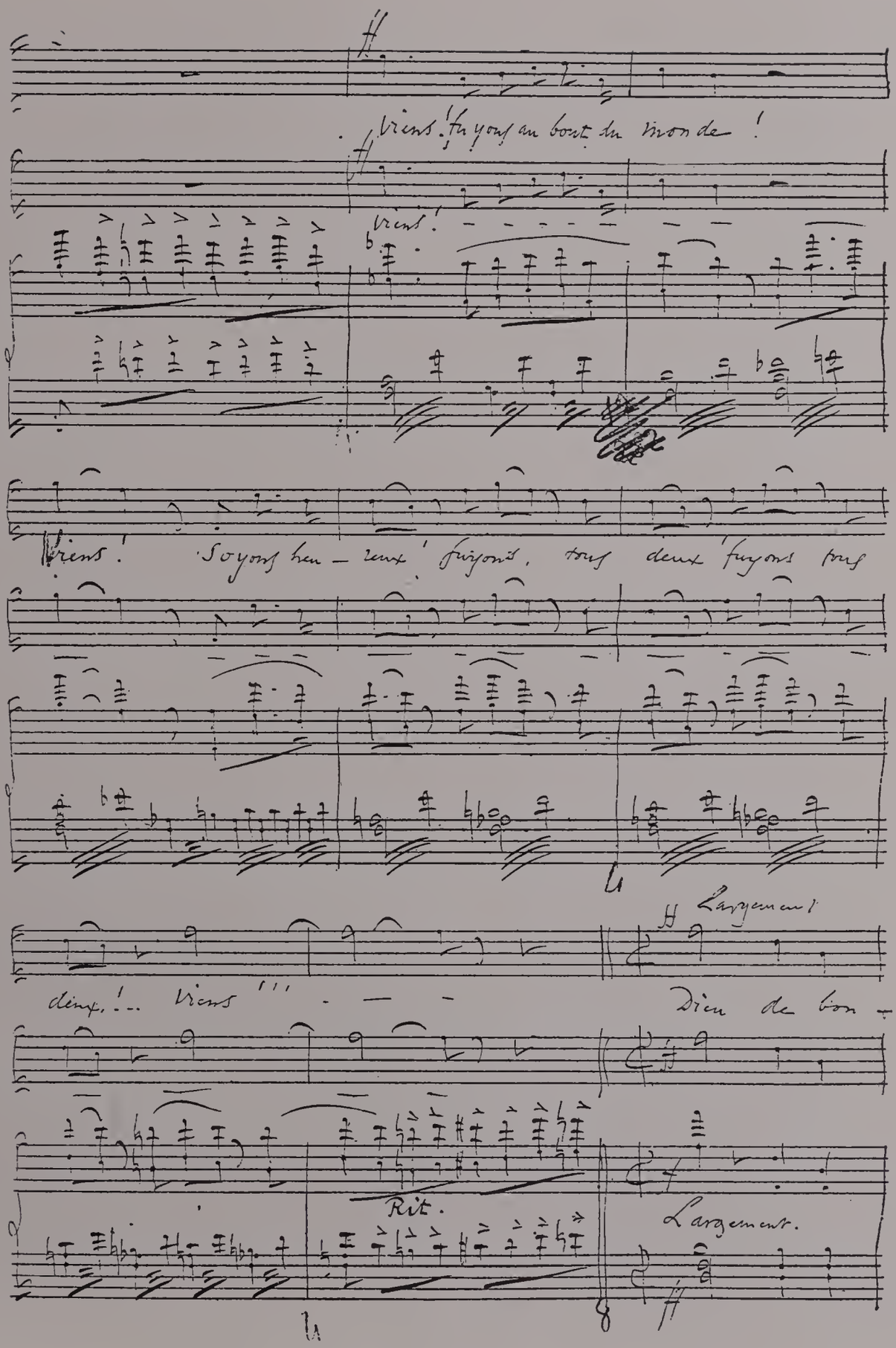
was not well received, and scarcely deserved to be, and its career ended with a series of twenty-nine performances. The composer was not much more fortunate with "Le Tribut de Zamora," another work which he gave to the *Opéra*, April 1, 1881. This work, however, had been staged with great splendor and magnificence, the costumes and decorations were very rich and elaborate, and what was still more important, the two principal rôles were taken by artists of the first rank, M. Lassalle and Mme. Gabrielle Krauss, the latter especially being very fine in the character of Xaïma. But nothing could counteract the insipidity and insignificance of the work, and notwithstanding the luxury brought to its support, notwithstanding the incontestable talent of its interpreters, "Le Tribut de Zamora" scarcely lived through fifty performances. This was the last dramatic effort of Charles Gounod, who seems to-day to have finally given up the theatre, and whose health has been steadily declining for a number of years.

But Gounod has not confined himself exclusively to the theatre; his very remarkable fertility has exercised itself in all directions, particularly in the religious genre, so well suited to his nature. Gounod's religious compositions are very numerous, and since he has renounced the stage he has achieved some striking successes in oratorio. "La Redemption," (1882) a sacred trilogy, of which he wrote the music and the French words, and "Mors et Vita," another sacred trilogy, the Latin text of which he arranged himself from the Catholic liturgy and the Vulgate, won for him triumphs which the great merit of these beautiful compositions fully justified. Since his youth Gounod has produced a great number of sacred works, several of which are of rare beauty, such as the "Messe des Orphéonistes" (1853), the "Messe de Sainte Cécile" (1855), a mass in C minor (1867), a mass of the Sacred Heart (1876), a mass to the memory of Joan of Arc (1887), a mass for two voices, a short mass in C major, three solemn masses, two Requiem masses, a "Stabat Mater," a "Te Deum," a hymn to Saint Augustin, "Les Sept Paroles du Christ," "Jésus sur le lac de Tibériade," a choral psalmody, "Tobie," a little oratorio, and a considerable number of motets of different kinds.

In profane music, and aside from the theatre, Gounod has shown himself scarcely less fertile. His two symphonies, (first in D, second in E flat) and his "Temple de l'Harmonie," cantata with choruses, are all compositions of great merit. I would mention also "Biondina," a pretty little lyric poem, and especially would I call attention to his beautiful male choruses, and to his songs of which he has written more than a hundred, and among which are to be found veritable masterpieces of poetry and sentiment, such as "Le Vallon," "Le Soir," "Medjé," "l'Envoi de Fleurs," "Le Printemps," "La Prière du Soir," "Venise," etc. In this style of composition Gounod's repertoire is varied, substantial and charming, and few French writers have given us a note so personal and original.

In attempting to characterize the genius of Gounod, and to determine the place which he should occupy in the history of contemporaneous art, it is necessary to consider principally "Faust" and "Roméo et Juliette." These are his two masterpieces, and it is through these works that the composer has truly revealed his personality and his genius; it is through these works that his name has become famous and will go down to posterity. It is of these works, then, that we must demand the secret of that powerful influence which Gounod has exerted for more than a quarter of a century over the art, over artists and over the public.

Although not performed until a year after "Le Médécin Malgré Lui," "Faust" was written first. In this work the musician had been intelligently served by his collaborators, who had taken from Goethe's masterpiece all that which pertained to the action and to the dramatic passion, and left judiciously alone all the psychological, philosophical and metaphysical dissertations. The libretto was admirably cut for the stage, varied in tone and coloring, and contained a fair quota of that fantastic element so effective on the stage and so well liked by the public. And never was the musician better inspired. The Kermesse scene is full of



Fac-simile autograph manuscript from Gounod's "Romeo and Juliet."

warmth and sunshine; the garden scene is one of an ethereal and enchanting poetry, and the words of passion are by turns softly languishing or full of an intense energy; the scene in the church, where Mephistopheles, pursuing Marguerite even to the very shades of the sanctuary, tries to arrest her prayer, and prevent the unfortunate victim from taking refuge in the Divine mercy, is stamped with a rare feeling of grandeur, and reveals a profoundly dramatic character. Finally, the episode of the death of Valentine and his malediction of Marguerite forms a pathetic and superb scene, which, with its numerous and varied incidents is surely one of the best of this remarkable work.

It is a singular thing that the two musicians whose personal and original genius characterize in some sort, from points of view otherwise very different, the reform tendencies of the present French school, should both fall upon these two great masterpieces, "Faust" and "Roméo et Juliette," each interpreting them after his own manner and according to his own temperament. It was Berlioz who first conceived the idea of appropriating them, and long before Gounod had dreamed of such a thing, had given us "Roméo et Juliette" and his "Damnation de Faust." Comparison between the works of these two artists is impossible, because of the dissimilarity of their natures and aspirations. In regard to "Faust," however, we may say that Berlioz, who did not make an opera of it, but a grand musical legend, preserving thus one of the peculiar characteristics of the original work, treated especially the energetic and picturesque part of the drama, whereas Gounod chose rather to reproduce the love poetry, the exalted reverie and that mystic and supernatural perfume which characterizes Goethe's poem. Although the charming Kermesse scene in Gounod's score, which is an episode apart from the action, is very well executed, highly colored, of a really exceptional musical interest, it cannot be denied that in picturesque sentiment Berlioz has singularly surpassed his rival in the various and typical episodes of his "Damnation de Faust," the latin song of the students, the soldier's chorus, the Hungarian march, the ballet of the sylphs, the military retreat, the chorus of the sylphs and gnomes, etc. On the other hand, whatever is tender and emotional, dreamy and poetic, has been admirably treated by Gounod, and it is by certain unobtrusive fragments, certain almost hidden passages in his score that the hand of a master, the inspiration of a poet is betrayed, that the man of genius is revealed. Witness Marguerite's response to Faust as he approaches her at the entrance of the chapel:

> "Non, monsieur, je ne suis demoiselle ni belle,
> Et je n'ai pas besoin qu'on me donne la main."

or Marguerite's reflection in her garden,

> "Je voudrais bien savoir quel était ce jeune homme,
> Si c'est un grand seigneur et comment il se nomme."

Not only are these two fragments perfect, finished, exquisite, from a musical point of view, but they exhale besides I know not what mysterious perfume. They give the hearer so complete a perception of the sentiment which Marguerite is fated to prove for "Faust," that they have, aside from the scenic import, a kind of mystic and profound meaning which seems impossible to translate into music, and which strikes, nevertheless, the most indifferent ears. It is this peculiar, we may say hitherto unknown sense, which gives Gounod's "Faust" its true color, its character at once tender and dreamy, mysterious and fascinating, melancholy and passionate, and which assigns to it a place apart, a unique place among the number of the most original works of contemporary art. It is easy to see in this work that Gounod's intellectual tendencies, his youthful sympathies, his leanings toward a religious and monastic life, have not been without influence on his musical temperament, and on the very nature of his talent.

If "Faust" is an exquisite work, "Roméo et Juliette" is a superb one, of a grand and spirited style, in which the external and material picture of a chivalric world contrasts strikingly with the internal analysis of a passionate love, constrained to conceal itself from all eyes, yet from this very cause becoming all the more powerful. If one wished to enter into what might be called a psychological analysis of the score, it would be necessary to discover how great were the difficulties of the composer in writing "Roméo" without repeating himself, after having written "Faust." For, although the subjects of the two works differ widely, we see the same situations reproduced in each, under the same scenic conditions, and the stumbling block was all the more troublesome since these situations were the most salient ones, and constituted, as it were, the very core of the dramatic action. Witness the balcony scene of "Roméo" and the garden scene of "Faust"

GOUNOD IN HIS STUDY.

Reproduction of a photograph from life made by Dornac & Cie., Paris.

or the duel of Roméo and Tybalt with the death of the latter, in the first, and the duel of Faust and Valentine, also mortal, in the second. Truly a musician must have a singular power, a very remarkable faculty of reiteration, to attempt successfully such a repetition of similar episodes.

And what scene so marvelous as that balcony scene of Roméo, chaste and passionate throughout! What earnest and trembling accents on the lips of the two fond lovers whom the world—a world of strife and contention—seems bound to separate forever! And what newness, what a winning fearlessness, what a balmy freshness in the melodic sentiment which the composer employs to express the sensations which stir the hearts of his tender heroes! Could love be expressed in a more exquisite and more touching manner?

On the other hand, and by contrast, what scene more striking in its grandeur, more spirited, more manly, than that of the double duel, Tybalt and Mercutio, Roméo and Tybalt! Here the musician has so wonderfully colored his inspiration that he has raised up a world of the past before our very eyes, and, while listening, we feel that surely we must be present at one of the cruel episodes of that long and bloody struggle between the Capulets and the Montagues. The insult slung by Tybalt in the face of Roméo, agitated, but contained, Mercutio's objurgations, the first duel of the latter with Tybalt, who strikes him to the heart, Roméo's rage at seeing his friend expire, the fury with which he throws himself in his turn upon Tybalt, and the second combat, fatal to the latter, all this the composer has rendered in an admirable manner, with a spirit, a verve, a power, a dramatic movement and a picturesque feeling which make of this episode a page full of grandeur, and worthy to compete with the painting of a Titian or of a Veronese. In considering this remarkable score, so rich from beginning to end and so varied in its unity, we cannot pass over the austere and touching marriage scene, the lark duo and the episode of the death of the two lovers. Truly, it is a work of the highest order, which yields in nothing to "Faust," and is perhaps superior to it in certain parts and in certain ways.

It is in "Faust" and "Roméo" that Gounod has not only given the full measure of his genius, but has made most conspicuous the true personal tendencies of that genius and his own originality. It is there that his musical phrase, so fascinating, so new in form and characteristic in outline, is developed in all its fullness and all its freedom. It is there that his harmonies, so rich, so refined, so piquant, and sometimes so unexpected, are the most abundantly and happily displayed. It is there that his ingenious instrumentation, full of color and grace and always elegant, that transparent instrumentation we might say, at the same time dignified and full, has embraced those exquisite passages which always thrill delicate and sensitive ears. It is there that passion speaks a truly enchanting language, that emotion attains the highest limits of its power, and it is the aggregate of all these qualities which make the master's genius stand out in bold relief and which shows it off in the most complete and striking fashion.

But if "Faust" and "Roméo" are worthy of so much admiration, that does not mean that no importance or sympathy should be attached to the composer's other works, which, though less perfect and less lofty in character, are none the less deserving of the most active appreciation on the part of the public and of true artists. "Philémon et Baucis," "Mireille," "Le Médécin Malgré Lui," are productions of unquestionable merit, and even in "Sapho" and "La Reine de Saba," weak and unequal as they undoubtedly are, one may find pages of the rarest beauty. It should be remarked that even in his least successful works, what we may always admire in Gounod is the noblesse of his language and the splendor of his style. It is necessary to add that if, as is generally believed, fertility is a sign of force, Gounod deserves to be classed among the strongest! Few artists, indeed, have produced more or in greater variety, opera, oratorio, symphony, religious music, cantatas, vocal chamber music, (set to French, English or Italian words) choruses with or without accompaniment, compositions for piano or organ, he has touched them all, and in all has given proof of the most substantial and brilliant qualities.

A very convincing proof of the power of Gounod's personality is the influence which he has exerted for more than quarter of a century on the young French school of music. The author of Faust has brought into the art a note entirely new and unknown before him. This dreamy, poetic note is stamped with a grace and melancholy which characterizes all of Gounod's work, and vainly have young musicians sought to reproduce and tried their

best to imitate the method's of a master whose genius they did not possess, and who remained for them inimitable. Nevertheless, this influence of Gounod is the sign and the proof of his creative power.

One could scarcely pass over, in speaking of such an artist, his literary proclivities, and the desire which he manifested on different occasions to set forth his ideas and the principles which he professed in matters of art. All French musicians of the present period are afflicted with a mania for writing. Not only great artists like Reyer and Saint-Saëns, following the example of Berlioz, Halévy and Adolpe Adam, undertake to criticise and make themselves the judges of their colleagues, but the most inconsequential composer of operettas gives himself today the airs of a writer, and believes himself called upon to deliver himself of long esthetic and philosophic discussions on the art of which he deems himself one of the noblest representatives.

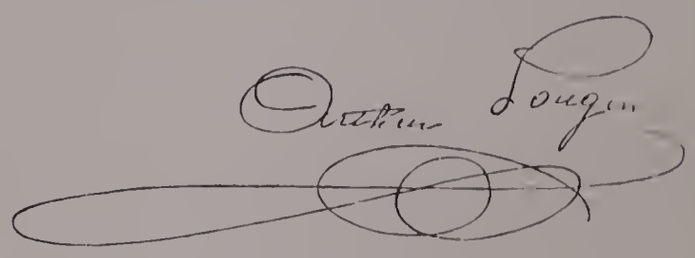
Gounod has not escaped the general contagion. It is only just to state, however, that he has not abused his pen in this connection, and that usually it has been occasion, rather than preconceived desire, that has caused him to take it up. The most important writing which we owe to Gounod is the remarkable volume which he has published under the title of "Le 'Don Juan' de Mozart," in which he expresses very clearly his profound admiration for the master, of whom he declares himself to be one of the most ardent, respectful and faithful of disciples. In addition to this Gounod has given to various journals or periodicals some articles of running criticism or of musical philosophy ("De la Routine en Matière d'Art," "Le Public," "La Critique," "Les Compositeurs Chefs d'Orchestre," "La Propriété Artistique," "l'Enseignement," "La Critique Musicale Anglaise," "Les Pères de l'Eglise de la Musique," etc.) He has also given an interesting preface to the volume of "Lettres Intimes" by Berlioz, and he has published a preface intended to accompany his score of "George Dandin," a score which has not yet seen the light and perhaps never will. He enumerated and discussed in this curious preface the reasons which led him to set prose to music—and what prose! That of Molière; in other words, the most compact, substantial and solid prose which it is possible to imagine. Some years since a report was spread abroad that Gounod was preparing a book in which he would refute the doctrines and theories of Richard Wagner. I do not know whether he really ever conceived such a project, but if he did I regret that he did not put it in execution. For it seems to me that whatever might be his ideas on this subject it would be an exceedingly interesting thing, to have an artist like Gounod express his opinions on an artist like Wagner.

I return to Gounod the composer. However little enthusiasm his detractors—for he has them—may feel for his genius, they are none the less obliged to confess that genius, and the power and influence exerted by him upon the public—a public which everywhere, in all the countries of the world, has applauded his works. The artists who are sharply discussed are usually the ones who possess true worth. More noble than majestic, more tender than pathetic, more pensive than enthusiastic, more deliberate than spontaneous, the immense talent of the author of "Faust" glitters with a multitude of rare qualities, and in that talent one may almost say that study, constant and indefatigable study, has as great a part as inspiration. Not only is Gounod a fine man of letters, well versed in the knowledge of the languages and of masterpieces, but, from a musical point of view, few artists have, like him, been nourished by the marrow of lions. There is no great musician whom Gounod does not know, as it were, by heart, and he has only enthusiastic admiration for the old masters. It was he, who, listening one day at the Conservatoire to Beethoven's Choral Symphony, ran up to a friend and cried, his face all aglow and wildly waving the score, "It is the Bible of the musician!" On another occasion when, at a certain salon, conversation fell on music, and the proper rank of the different musicians was under discussion, he delivered himself of the following sentiment. "If the greatest masters, Beethoven, Haydn, Mozart, could be annihilated by an unheard-of cataclysm, as the painters might be by fire, it would be easy to reconstruct all the music with Bach. In the firmament of art, Bach is a nebula which has not yet condensed."

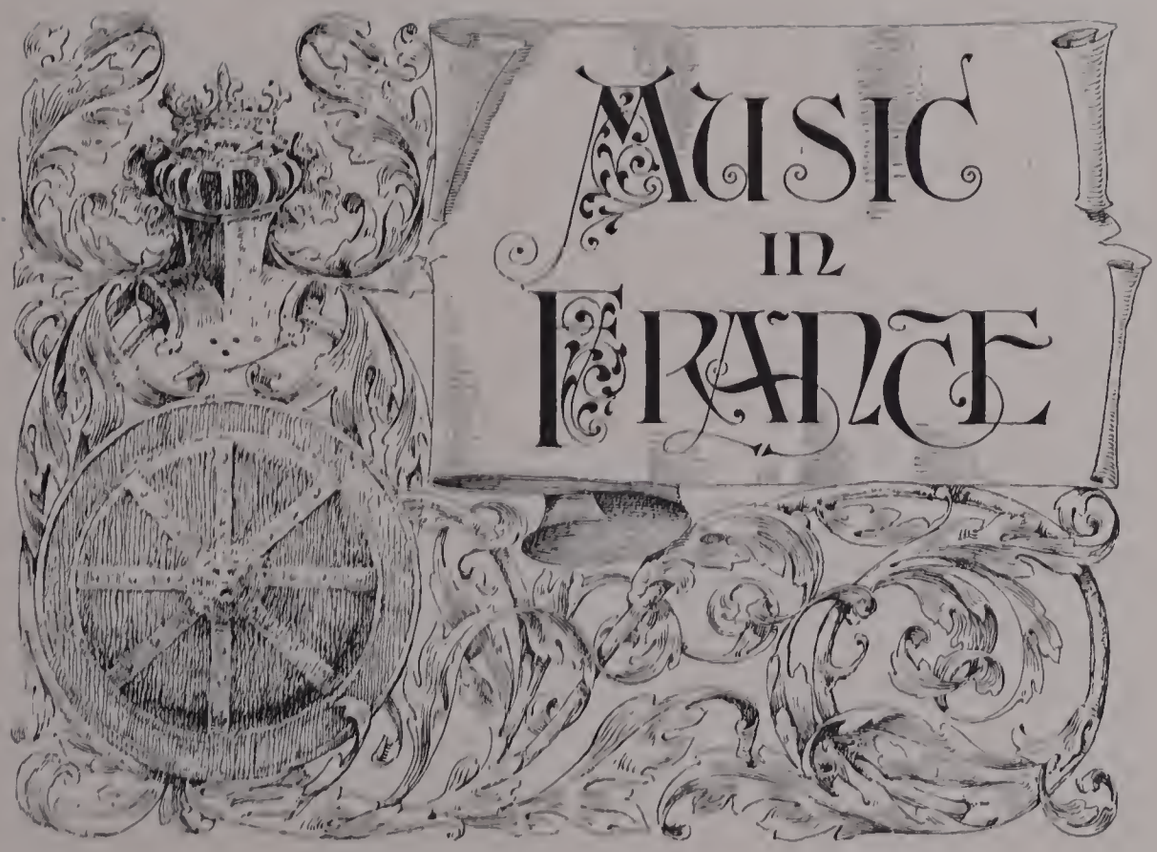
I have said that study is almost as great a part as inspiration in the talent of Gounod, which may be said of all truly superior artists; one might add that this talent acquired a very individual color from the alliance of the artist's almost mystic sentiments with a very keen comprehension of the human passions

and the storms of the heart. There has remained by Gounod a sort of recollection of his first years vowed by him to theological studies and of his leaning toward a monastic life and the seclusion of the cloister; possibly it is this which characterizes his genius in such a special way, which gives it its originality, its peculiar and its exceptional flavor, although it is difficult to determine with precision how much his artistic personality gained and how much it lost by the influence of the ideas and aspirations of his youth upon his later imagination.

Musically and dramatically Gounod is more of a spiritualist than materialist, more poet than painter, more elegiac and vigorous than deeply pathetic; this is perhaps the reason that some have pronounced him lacking in dramatic sense. In this they are mistaken, for it is not dramatic sense, that is to say, impassioned perception, which sometimes fails Gounod; it is, properly speaking, temperament. But after all is said, the author of "Faust," of "Mireille" and of "Roméo" remains a true poet, an inspired creator, an artist of the first rank, and if not one of those who illumine the world with a dazzling light, at least one of those who charm it, who touch it, who make it listen and make it think, His part is a sufficiently beautiful one, with which he may well be satisfied.



Publishers' Note. — Since the foregoing was written, the death of Charles Gounod has been announced. On October 16, 1893, he was stricken with apoplexy, and lingered until the 18th. He died at St. Cloud, and was buried in the family vault at Auteuil.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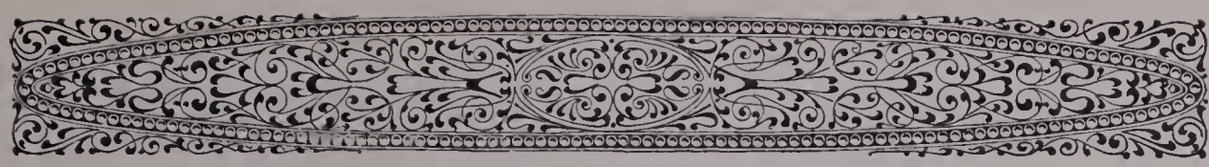


MUSIC IN FRANCE

IT is especially in its application to the theatre that music has reached its full development in France. Therefore a history of musical art in that country is especially a history of dramatic music, considered under the two forms which have there been adopted, the serious or grand opera and the *opéra-comique*, or opera combined with spoken dialogue, the latter form being about a century younger than the former. However, in the fifteenth and sixteenth centuries several great musicians had already acquired celebrity therein, such as Guillaume Dufay, Egide Binchois, Busnois, Josquin Deprés, Gombert, Jean Mouton, and above all Goudimel, who had the honor to be the master of the great Palestrina. But in the seventeenth century the musical renown of France paled before that of Germany and of Italy, although she still possessed some composers of merit, like Boësset, Bacilly, Michel Lambert, Moulinier, Cambefort, Mollier, Le Camus, Perdigal, etc.

Italian opera had been introduced into France by Mazarin, who, by agreement with the court, had on several occasions brought troupes of singers from his own country to perform *la Finta Pazza*, *Orfeo* and *Ercole amante*. On the other hand, and under the reigns of Henri IV., of Louis XIII. and Louis XIV., what was called the "*ballet de cour*" was much in vogue, and performed frequently at the royal palace, at the houses of the grand seigneurs and of the wealthy citizens. Now the "*ballet de cour*" with its dance, its dialogue of spoken song, and sometimes a well connected scenic action, contained the germs of modern French opera. Meanwhile, on the one hand the Italian opera and the "*ballet de cour*" were special and private institutions to which the great public were entire strangers; on the other, a foolish prejudice existed that it was impossible to write good music to French words.

It was at this time, however, that a writer, Pierre Perrin, and a composer, Robert Cambert, superindent of music to Queen Anne of Austria, mother of Louis XIV., joined forces to write an attempt at French opera. This opera, which they called *la Pastorale*, was performed at the house of a rich citizen, and met with a prodigious success (1659). Ten years later Perrin received from the king letters-patent authorizing him to establish at Paris an "*Académie d'opéra*," in which works of this kind might be performed. It was a question of nothing less than a public theatre. Perrin organized his enterprise, had a theatre built, wrote the poem of a veritable opera entitled *Pomone*, to which Cambert composed the music, and this work brought out in the month of March, 1671, for the inauguration of the new theatre, was received with such favor that it was kept on the boards for eight months. It may be said that French opera dates fron this event.

But it was neither Perrin nor Cambert, its creators, who were to receive any benefit from its creation. Cambert was an artist of great merit, whose remarkable talent bade fair to overshadow that of Lully, then all-powerful with Louis XIV., and who considered himself the great arbiter of music in France. When Lully saw the success of the new theatre, he determined to confiscate it to his own benefit. Cleverly helping along the misunderstanding which, in spite of the success, was not long in springing up between Perrin and his associates, he made an offer to buy out Perrin. which the latter accepted. He then obtained from the king letters-patent which transferred upon him the privilege of the *Académie d'opéra*, stopped the performances and closed the theatre, had a new one built and inaugurated it Nov. 15, 1672, under the title of *Académie royale de musique*, by the first performance of his first opera, *les Fêtes de l'Amour et de Bacchus*.

From the day that Lully took the direction of the *Opéra* (for it has never been given any other name) up to the time of his death in 1687, its splendor and

fortune left nothing to be desired. A musician of genius, having an innate sense of all that related to the stage, with an unusual faculty for managing, Lully was the king of his theatre, where everything passed through his hands. He did not confine himself to writing each year a new opera to one of the beautiful poems which Quinault furnished him; he staged the works himself, superintended the education of the singers whom he assembled at his own house in order to make them work, directed his orchestra, took charge of the decorations and costumes, and sometimes even gave the step to the dancers. This man was a universal artist. And as his operas were often masterpieces, as they were played in a really superior manner, as he spared nothing in furnishing them with richness and magnificence of spectacle, success never failed him, and the *Opéra* soon became the glory of Paris and the marvel not only of the French but of outsiders as well. It is this sumptuousness, this richness, this pomp of spectacle, joined to the merit of the works produced, which have distinguished the *Opéra* since the days of Lully up to our own time, and which have made it a unique theatre in the world. The most important of Lully's works are *Armide*, *Cadmus*, *Phaéton*, *Proserpine*, *Alceste*, *Bellerophon*, *Atys*, *Roland*, *Isis*, and the most famous singers of the time were Beaumavielle, Cledière, Dumèny, Mlle. Le Rochois, the two sisters Fanchon and Louisa Moreau and Mlle. Desmatins.

But Lully during his life had not permitted a single musician to make his appearance at the *Opéra*, so that when he was dead great difficulty was experienced in finding composers who were able to write new works. During the ten years which followed there was no success to record. His pupil Collasse brought out a few operas of little merit: *Achille et Polixène*, *Thétis et Pélée*, *Enée et Lavinie*, *Astrée*, *Jason*. Lully's son, Louis de Lully, wrote *Orphée*; with his brother Jean-Louis he wrote *Zéphyre et Flore*, and with Marais, *Alcide*. There were also *Médée*, by Charpentier; *Coronis*, by Teobaldo di Gatti; *Didon*, *Circé*, *Théagène et Chariclée*, *les Amours de Momus*, by Desmarets; *Méduse*, by Gervais; *Ariane et Bacchus*, by Marais; *Aricie*, by Lacoste, etc. Of all these works, *Thétis et Pélée* was about the only work that found favor with the public. It was necessary to await the coming of Campra to find an artist truly worthy of the *Opéra*, and who should do honor to the French school.

André Campra (1660–1744) was a musician of the first order. He was an original and fertile composer of sacred as well as profane music. He was chapel-master of Notre-Dame of Paris at the time of the performance of his first works, which obliged him to renounce these functions. He occupied a very important place in the history of dramatic music in France, and is properly the link which connects Lully to Rameau. His abundant and generous inspiration was fortified by a good and solid musical instruction. He was also gifted with a strong dramatic sentiment, and excited attention now by his tenderness, passion and pathos, now by his grace, elegance and vivacity. He broke with the traditions of Lully and his somewhat formal *noblesse*, in bringing to the theatre the sense of rhythmic movement and force. One might say of his music that it saw, that it acted, that it felt. During his forty years service to the stage Campra offered to the public more than twenty important works. In the serious and dramatic *genre*, his *Hésione* and *Tancrède*, which are almost master-pieces, must be mentioned first; then *Alcine*, *Iphigénie en Tauride*, *Camille reine des Volsques*, *Hippodamie*, *Idoménée*, *Télèph*. In the light *genre*, and what was then called the *opéra-ballet*, he gave *l'Europe galante* (1697), which was his brilliant début on the stage of the *Opéra*; then the *Carnaval de Venise*, *les Amours de Mars et Vénus*, *Aréthuse*, *les Fêtes vénitiennes*, *le Ballet des âges*, *les Muses*, etc. Campra, who wrote also a great deal of excellent religious music, was the teacher of Destouches and Philidor. He lived long enough to witness Rameau's début and first successes, and rendered full justice to the genius of that great man. He is certainly one of the most interesting artists which France has produced.

By his side, but a little below him, his pupil Destouches deserves to be mentioned. André Cardinal Destouches (1672–1749), who first took military orders, and was an officer in the King's *mousquetaires*, afterwards gave himself up to music. He made his first appearance at the *Opéra* with a work entitled *Issé* (1698), to which his master Campra was not an entire stranger, and which was very successful. A musician by inspiration more than by study, Destouches distinguished himself more by grace and elegance than by force and depth. Among his other works, *Omphale*, *le Carnaval et la Folie*, and *Callirhoé*, were the ones best received by the public, which cared less for *Amadis de Grèce*,

Auber..... 1
Adam..... 2
Beethoven. 3
Boieldieu.. 4
Bellini..... 5
Berlioz 6
Clapisson.. 7
Cimarosa.. 8
Carafa..... 9
Cherubini.. 10
Donizetti.. 11
Grisar..... 12
Halévy.... 13
Haydn 14

Bizet 1
Boieldieu.. 2
Bazin 3
Boulanger. 4
Cœdes..... 5
Cohen..... 6
Duprato... 7
Deffes..... 8
David 9
Diaz 10
Delibes.... 11
Ettling 12
Flotow 13
Gounod ... 14
Guiraud ... 15
Gautier.... 16
Gevaert .. 17
Herve..... 18
Joncières.. 19

Hérold 15
Gluck 16
Lully..... 17
Méhul..... 18
Meyerbeer. 19
Mercadante 20
Mozart 21
Poniatowski 22
Pergolese.. 23
Paesiello... 24
Rossini.... 25
Spontini... 26
Weber 27

Jonas..... 20
Litolff..... 21
Lacome... 22
Lecocq 23
Lenepveu . 24
Membrée.. 25
Mermet ... 26
Massé..... 27
Massénet.. 28
Offenbach . 29
Poise..... 30
Reyer..... 31
Ricci..... 32
Semet 33
St. Saëns.. 34
Thomas ... 35
Vasseur... 36
Wagner ... 37
Verdi..... 38

GARDEN OF HARMONY.

Reproduced from a lithograph drawn by Telory, representing in caricature the composers living at the date of publication. Above them are grouped the honored dead.

Télémaque, *Sémiramis* and *les Stratagèmes de l'amour*.

Among the composers who were represented at the *Opéra* during the first third of the eighteenth century was Mouret, whom his contemporaries christened "the musician of the graces." Mouret (1682–1739), who was lacking in force and vigor, was yet a musician full of charm and grace, some of whose works met with great success, — *les Fêtes de Thalie*, *les Amours des dieux*, *le Ballet des sens*, *les Amours de Ragonde*. He was less happy with the serious operas, such as *Ariane* and *Pirithoüs roi des Lapithes*.

Campra, Destouches and Mouret were certainly the best-known artists of that period, and those who did the most for the *Opéra*. With them we find Marais, who gave to that theatre *Alcyone*, his masterpiece, and *Sémélé*; Collasse, who brought out *Canente* and *Polyxène et Pyrrhus*; and Gervais, who offered to the public *Hypermnestre* and *les Amours de Protée*. Then some new musicians appeared, whose works we will enumerate rapidly: *Philomèle*, *Créuse*, *Orion*, *Télégone*, *Biblis*, *Bradamante* by Lacoste; *Méléagre*, *Polydore*, *Manto la fée* by Batistin Struck; *les Fêtes de l'été*, by Montéclair, a talented artist who took part in the orchestra, where he was the first to introduce the *contrebasse*; *les Fêtes grecques et romaines*, *le Caprice d'Erato*, *Endymion*, by Colin de Blamont; *Arion*, by Matho; *les Amours déguisés*, *les Plaisirs de la Paix*, by Bourgeois; *Pyrrhus*, by Royer; *Médée et Jason*, *Théonoé*, by Salomon; *le Triomphe des Arts*, *la Vénitienne*, by Labarre; *Médus, roi des Mèdes*, *Cassandre*, by Bouvard; *la Reine des Péris*, by Jacques Aubert; *le Jugement de Pâris*, *les Plaisirs de la campagne*, *Diomède*, *Ajax*, by Bertin; *Pyrame et Thisbé*, *Tarsis et Julie*, *Pastorale hèroique*, by Rebel and Francœur; etc., etc.

At last came Rameau, who was to revolutionize the *Opéra* and to open a new and fertile period in the history of that theatre. Jean Philippe Rameau (1683–1764), though already celebrated as a theorist, clavecinist and organist, had just completed his fiftieth year when he made his brilliant début on the stage of the *Opéra* with his *Hippolyte et Aricie*. In the space of thirty years he brought out no less than twenty-two works which perpetuate his fame and his glory, but which during his life-time were discussed with a violence and injustice of which it is difficult to give any idea. A musician of powerful and dramatic inspiration, an audacious harmonist, Rameau gave to the choruses a hitherto unknown importance, while at the same time he wonderfully enriched the orchestra, and made it play an individual and considerable rôle. A daring innovator, he hesitated little to break with traditions, provided he could obtain the effects and results which he sought; and the novelty of these effects was just what frightened and exasperated the timid minds, and all those who are enemies to every sort of progress and evolution in matters of art. But the public, always indifferent to systems and theories provided one succeeds in touching and moving it, the public constantly defended Rameau against his adversaries and detractors, and it is thus that this great man was able to give to the *Opéra* such a generous number of works, some of which are masterpieces; *Castor et Pollux*, *les Indes galantes*, *les Fêtes d'Hébé*, *Dardanus*, *Zaïs*, *Platée*, *Naïs*, *Zoroastre*, *les Surprises de l'Amour*, *les Paladins*, and others of less importance.

While Rameau was pursuing the course of his triumphs, a new *genre* of dramatic music was gaining a foot-hold in France. I refer to the *opéra-comique* or dialogue opera, which was then called *Comédie à ariettes*, and of which it is necessary to know the origins.

Paris possessed at that time only three regular theatres, the *Opéra*, the *Comédie-Française* and the *Comédie Italienne* (where they had completely abandoned the Italian *genre*, and played only French works). During the two great annual fairs, however, the *foire Saint Germain* and the *foire Saint Laurent*, there were many temporary theatres and spectacles of all sorts. Each of these fairs, one of which was held in the spring and the other in the autumn, lasted about two months. From the end of the seventeenth century people had watched the establishment within their precincts of "*loges*" of marionnettes, of rope-dancers, of trained animals, and also second-rate theatres, which were much frequented by the lower classes and the *bourgeoisie*. These theatres only lasted during fair season, and their success was all the more pronounced for this reason. The most popular of them all was the one which took the name of *Opéra Comique*, so called because its performances were principally burlesque parodies of works represented at the *Opéra*, and which for this reason were qualified as "comic operas." During the period of Rameau's success

at the *Opéra* a troupe of Italian singers had given at that theatre some performances of Italian *Opéra bouffés*, which had made a great impression on the public. This was in 1752. The repertoire of these singers comprised some real masterpieces, such as *la Serva Padrona* and *il Maestro di Musica*, by Pergolese, *la Finta Cameriera* by Latilla, *la Scaltra governatrice* by Cocchi, *i Viaggiatori* by Leo, *la Donna superba* and *la Zingara* by Rinaldo de Capoue, etc. A great many people were infatuated with these operas, full of charm and melody, and the Parisian dillettanti were divided into two factions, one of which favored Italian and the other French music. The contest became serious, and each party sent forth storms of pamphlets and articles defending their own ideas and attacking their adversaries. This little war was dubbed "*la guerre des bouffons*." Jean-Jacques Rousseau, the famous philosopher who was at the head of the Italian *bouffons*, wrote at this time his little pastoral of the *Devin du village*, composing both the words and the music. This piece was conceived in the style of the Italian *intermezzi*, and was played at the *Opéra* with great success.

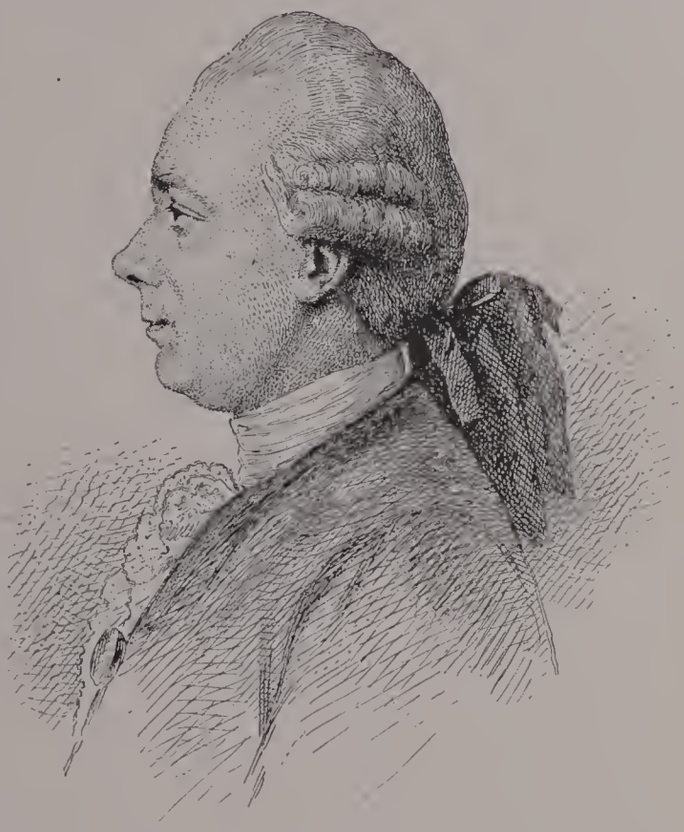
It was then that the director of the *Opéra Comique*, named Monnet, thought of a way to profit by the infatuation of the public for pieces of this sort, and had one set to French words, written for his theatre. He demanded a poem of the song-writer, Vadé, who gave him that of the *Troqueurs*. The music was written by the composer Dauvergne, who was afterwards orchestra leader and director of the *Opéra*, and *les Troqueurs*, performed July 30, 1753, at the *Opéra Comique*, met with a brilliant success. This little work, full of vivacity, grace and gaiety, is considered the first attempt at French *Opéra Comique*, and its appearance marked an important date in the history of dramatic music in France.

It need hardly be said that Monnet did not stop here. He had translations made for his theatre of the two Italian *intermèdes* played at the *Opéra*, *il Cinese* and *la Zingara*, after which he gave a number of little "*comédies à ariettes*" written especially for the *Opéra-Comique* by composers hitherto unknown. The first of these composers was the Italian Duni, who wrote *le Peintre amoureux de son Modèle* and *la Veuve indécise*. One of the actors at the *Opéra-Comique*, Laruette, also composed several works, — *le Docteur Sangrado*, *le Médecin de l'amour*, *l'Ivrogne corrigé*. A little later two artists, Philidor and Monsigny, entered this field of labor, and won distinction and glory. Philidor, who had received from Campra a solid musical education, was the most learned musician of his time, and was gifted with a vivid and fertile imagination. He gave to the *Opéra-Comique*, *Blaise le Savetier*, *l'Huître et les Plaideurs*, *le Jardinier et son Seigneur*, *le Maréchal ferrant*, *le Soldat Magicien*, all of which were remarkably successful. Monsigny, a musician of genius more than of knowledge, but possessing a tender and pathetic soul, brought out *le Cadi dupé* and *On ne s'avise jamais de tout*.

The *Comédie-Italienne*, seeing how well the musical *genre* was received at the *Opéra-Comique*, resolved to follow its example. Accordingly it began by having translations made of certain pieces which the Italian *bouffons* had sung at the *Opéra*; *la Serva padrona*, *il Maestro di musica*, *Bertoldo in Corte*, *la Zingara*, *Tracolo*, *la Donna Superba*. Then it summoned to its side the composers who were working for the *Opéra-Comique*: Duni, who gave it *Mazet* and *l'Ile des fous*; Philidor, who contributed *le Quiproquo*, Laruette, who wrote *le Dépit généreux*. These attempts were as successful as similar ones had been at the *Opéra-Comique*. But the latter theatre was felt to be a dangerous rival by the *Italienne*, which resolved to be rid of it. The *Comédie-Italienne* was powerful, its actors bearing the title of "comedians to the king," and the king granting it an annual subvention from his private purse. It had little trouble in obtaining the suppression of a troublesome rival, whose doors it closed in 1762, and rejoiced in the possession of a free field. From that moment the *Comédie-Italienne* became the home of the light opera. Duni, Philidor and Monsigny, who had already written for it, became its regular contributors, and before long they were joined by Grétry. These four artists, who may be considered as the founders of *opéra-comique*, endowed the *Comédie-Italienne* with a long list of masterpieces, which formed a repertoire full of beauty, grace and charm, and which will continue to be the glory of the French musical school. Duni gave *les Deux Chasseurs et la Laitière*, *l'Ecole de la jeunesse*, *la Fée Urgèle*, *les Moissonneurs*, *la Clochette*, *les Sabots*, while Monsigny brought out *le Roi et le Fermier*, *le Déserteur*, *Rose et Colas*, *le Faucon*, *la Belle Arsène*, and Philidor wrote *Sancho Pança*, *le Bûcheron*, *le Sorcier*, *Tom Jones*, *les Femmes vengées*, *le jardinier de Sidon*. As for Grétry, he produced *Lucile*, *le Ta-*

bleau parlant, Sylvain, les Deux Avares, Zémire et Azor, l'Ami de la Maison, l'Amitié à l'épreuve, le Magnifique, la Fausse Magie, l'Epreuve Villageoise, etc. With these justly celebrated artists should be named Gossec, who wrote *les Pêcheurs, le Faux Lord, Toinon et Toinette, la Double Déguisement,* and Dézèdes, who won applause with *Julie, l'Erreur d'un moment, les Trois Fermiers, Blaise et Babet, Alexis et Justine,* and other works. Various other composers, more or less forgotten, such as Kohault, Tarade, Vachon, Saint-Amans, Desbrosses, Cifolelli, Alexandre, Fridzeri, also contributed a number of works to the *Comédie-Italienne,* whose popularity increased day by day.

Meanwhile, the fortune of the *Opéra* was visibly declining. Rameau, the man of genius, had died without leaving a successor, and the works of certain lesser lights did not suffice to satisfy the desires and the curiosity of the public. These musicians were Berton, Trial, Rebel and Francœur (who always worked together), Laborde, Cardonne, and finally Dauvergne, perhaps the most distinguished of them all, who wrote during a very few years *Canente, Hercule mourant, Polyxène* and *la Vénitienne.* Philidor and Monsigny also made one appearance each at the *Opéra,* the first with *Ernelinde, princesse de Norvège,* the second with *Aline, reine de Golconde,* two operas which, notwithstanding their real merit, received only a courteous welcome. The only great success which could be registered during this uninteresting period was that of *l'Union de l'Amour et des Arts,* a work by a young composer named Floquet, which the public received with considerable enthusiasm. But Floquet, who moreover died young, did not see a repetition of this triumph, although his second opera, *le Seigneur bienfaisant,* was received with some degree of sympathy. While Rameau was living, Mondonville had obtained a considerable success with two important works, *Titon et l'Aurore* and *Daphnis et Alcimadure;* he did not appear again on the stage, however. At the period at which we have arrived the dance is carrying all before it at the *Opéra,* thanks to the admirable corps of *danseurs* and *danseuses* which this theatre possesses. Vestris, father and son, Dupré, Laval, Lyonnois, Lany, Gardel, Dauberval, Mmes. Camargo, Puvigné, Vestris, Lany, Guimard, Heinel, Allard, Peslin, Carville. The singers of Rameau, who were Chassé, Jélyotte, Mlles. Fel, Chevalier, Coupé, have been succeeded by Légros, Larrivée, Glin, Sophie Arnould, Mme Larrivée, Mlles Duplant, Levasseur, Beaumesnil. These artists, who are not by any means without talent, are powerless to assure success



PHILIDOR
From an engraving in Clément's "Les Musiciens Célèbres."

to works which are unworthy of them. But an important event is about to take place. Gluck is coming to Paris, and his masterpieces, which are to revolutionize the city and the court, will rouse the *Opéra* from its torpor, and restore its ancient glory, — the life, the movement, the *éclat,* of which it has been so sadly divested.

The future queen of France was at that time archduchess of Austria, the princess Marie Antoinette. She was betrothed to the Dauphin who was to be Louis XVI. Gluck had been her teacher in Vienna, and she was a powerful protector for him, assisting him to get some of his works performed at the *Opéra.* This great man had long cherished the hope of a reform in the lyric drama, which he wished to render more pathetic, more true, partly by freeing it of certain conventionalities, false as they were ridiculous, partly by doubling its dramatic power by means of a severe, touching, and solid declamation. Powerless to realize this reform in his own country, owing to the prejudice of the people and the vanity and ignorant obstinacy of the singers, he had turned his

eyes on France, where the soil seemed favorable to his projects, by reason of the artistic feeling of that country, its natural and enlightened taste, as well as its innate sense of everything relating to the theatre.

He was not mistaken, and it was with a veritable enthusiasm that France received the works which he submitted to its appreciation. It must be confessed, however, that this enthusiasm excited opposition, and that Gluck had to struggle against bitter adversaries and violent criticisms. His presence in Paris even revived the pen battle, which, twenty years before, had signalled the appearance of the *bouffons italiens* on the stage of the *Opéra*, and people were treated to a renewal of that deluge of pamphlets, libels, and writings of all sorts which had characterized that curious episode of the history of dramatic music in France. Once more two parties were formed, of which the one valiantly defended Gluck, and the other energetically combatted him. The contest became especially sharp when Piccinni was called to Paris and set up in opposition to Gluck, and this polemic was called "The quarrel of the Gluckists and the Piccinnists." Among the first were found Jean Jacques Rousseau, Suard, director of the *Journal de Paris*, and his collaborator the Abbé Arnaud. The Piccinnists counted in their ranks Marmontel, la Harpe, Ginguené, D'Alembert and Framery, and altogether these writers turned out about fifty pamphlets on the subject.

In reality, Gluck did not win without a struggle. But his genius asserted itself so powerfully that his victory was brilliant and complete. It is certain that the five master-pieces which he gave successfully to the *Opéra*, produced a deep impression on the public, stirred again the life and movement that seemed to have gone out of this theatre, and restored to it all its ancient splendor. The first one, *Iphigénie en Aulide*, appeared April 19, 1774, and was received with surprise mingled with admiration. Little accustomed to this musical language of a character at once sober, bold and severe, to this noble and intense dramatic expression, the spectators were electrified, and, carried away by their emotion, tendered to the composer their loudest applause and acclamations. *Orphée*, performed three months later, was the crowning point of his glory. This work, to be sure, had already been played in Italian at Vienna, as had also *Alceste*, which followed it, but in adapting both of these operas to the French stage Gluck made important changes in them which brought into relief the ideas and sentiments which he was striving to make prevail. He was rewarded by success. *Armide* and *Iphigénie en Tauride* achieved the reformation which he had dreamed of accomplishing in the character and style of the French opera.

It was during the latter part of his sojourn in France that Piccinni was called to Paris. There was no sense in thus calling together and bringing into conflict two artists who had nothing to quarrel about. If Piccinni was not able to cope successfully with Gluck, it is nevertheless true that he was a musician of a superior order, and that some of his French operas, such as *Roland*, *Atys*, *Didon* and *Pénélope*, are deserving of the warmest sympathy. It would seem as if the *Opéra* at this period had become the prey of foreign composers. After Gluck and Piccinni, it was Sacchini, then Salieri who contributed to its repertory. Sacchini brought out *Chimène*, *Renaud*, *Dardanus*, *Œdipe à Colone* and *Arvire et Evelina*. *Renaud* is a truly remarkable work, and as for *Œdipe à Colone*, in which pathos is pushed to its most sublime expression, it is one of the most admirable masterpieces with which the French stage has been graced. Salieri, a pupil of Gluck, was not unworthy of his master. Of the three works which he wrote for the *Opéra*, two at least, *les Danaïdes* and *Tarare* are powerful productions, and were received with great favor by the public. *Les Horaces* was less successful.

However, the *Opera* was not wholly closed to other composers, and it is necessary to mention here a number of works which were brought out there at this period. Grétry, among others, gave good proof of his fecundity in contributing successively: *Céphale et Procris*, *Andromaque*, *l'Embarras des richesses*, *la Caravane du Caire*, *Panurge dans l'île des lanternes*, *Amphitrion*, and *Aspasie*. Only one of these operas, *Andromaque*, was serious, and it did not succeed. The others were of a demi-character, and some were downright comic, like *la Caravane* and *Panurge*, which were very successful. At the same time they were playing *Persée* and *Thémistocle*, by Philidor; *Thésée*, by Gossec; *Alexandre aux Indes*, by Méreaux; *Electre*, *Phèdre*, *Nephté*, by Lemoyne, a vigorous musician, but of a secondary order; *Démophon*, by Cherubini, who made with this opera his début in France; *la Toison d'or* and another *Démophon*, by Vogel, an artist of very promising talent, but who died young.

Meanwhile the *Comédie-Italienne* was pursuing its successful course with *opéra-comique*. Grétry, who was indefatigable, was giving it, one after another, *la Rosière de Salency*, *les Mariages Samnites*, *Motroca*, *le Jugement de Midas*, *l'Amant jaloux*, *les Evénements imprévus*, *Aucassin et Nicolette*, *les Méprises par ressemblance*, *le Comte l'Albert*, *Raoul Barbe-Bleue* and his admirable *Richard-Cœur-de-Lion*; Philidor brought out *les Femmes vengées* and *l'Amitié au village*; Piccinni wrote *le Faux Lord* and *le Dormeur éveillé*; Monsigny prematurely ended his career with *Félix* or *l'Enfant trouvé*, while Champein begun his with *les Dettes* and *la Mélomanie*, and Méreaux won applause with *le Retour de tendresse*.

Special mention must be made here of two artists of a rare originality and exceptional worth,

D'ALAYRAC.

From a drawing by Quenedey, by means of a physionotrace.

who made their first appearance about this time at the *Comédie Italienne*, which one of them especially was to enrich with a long series of masterpieces. These two artists were Martini and d'Alayrac. Martini (*il Tedesco*), who must not be confounded with Martini (*lo Spagnuolo*), was a German whose real name was Schwarzendorf. In going to establish himself in France he had abandoned this uneuphonious name, and adopted that of Martini. A learned musician, possessing the dramatic sense and gifted with a rare pathetic sentiment, he gave to the *Comédie-Italienne* several works which were distinguished by solid technical qualities and also by an inspiration full of grace and elegance; *l'Amoureux de quinze ans*, *le Fermier cru sourd*, *Henri IV*, *le Droit du Seigneur*. As to d'Alayrac, who had followed the army, and who, being an officer, had studied music only as an amateur, he became nevertheless, one of the most distinguished, most gifted, and most productive of French composers. His

first works at the *Comédie-Italienne*, *l'Amant statue*, *l'Eclipse totale*, *le Corsaire*, *les Deux Tuteurs*, had attracted attention to him; he achieved striking and prolonged successes with those which followed: *la Dot*, *Nina*, or *la Folle par amour*, *Azémia*, *Renaud d'Ast*, *les Deux Sérénades*, *Sargines*, *les Deux Petits Savoyards*, *Raoul sire de Créqui*. Some of these works were stamped with a gay and graceful vivacity, others with a melancholy and touching tenderness or with an intense and stirring dramatic sentiment. If d'Alayrac was not a profound musician, he possessed rare natural gifts, and an abundant inspiration full of elegance and charm.

It is necessary at least to mention here the names of a certain number of composers who gravitated about those whom I have just mentioned, and who, though less fertile and less happy, yet gave to the *Comédie-Italienne* some excellent and popular works. These artists were Rigel, Désormery, Saint-Georges (the famous violinist), Bianchi, Propiac, Deshayes, Bruni, Ragué, Cambini, Désaugiers, etc. It would be unjust also to ignore the writers who furnished all these composers with the poems, often charming, which the latter set to music. In this *genre* of *opéra-comique*, so essentially peculiar to France, the value of the poem is of great importance, and the names of Anseaume, Favart, Sedaine, Marmontel, Marsollier, Monvel and Laujon are intimately assosociated with those of Philidor, Monsigny, Dézèdes, Martini, d'Alayrac and their less celebrated confrères. As to the artists who were charged with interpreting these poets and musicians, they were absolutely of the first order, and their names have remained justly famous in the annals of French art. They were Claviral, Laruette, Chenard, Thomassin, Trial, Ménier, Narbonne, Michu, Mmes. Favart, Trial, Laruette, Dugazon, Colombe, Gontier, Adeline, Desbrosses, Carline and Rose Renaud, who formed in their *ensemble* a troupe equal to that of the *Comédie-Française*. Under such conditions it is easy to understand the popularity which *opéra-comique* obtained at the *Comédie-Italienne*, where it attracted all Paris.

This picture of the state of music in France in the eighteenth century would not be complete without due reference to the *Concert spirituel*. The *Concert spirituel* was an enterprise founded in 1725, and its entertainments were given during the periods of intermission which the theatres were obliged to observe on the occasion of religious festivals, notably during the three consecutive weeks from Passion Sunday to the Sunday of Quasimodo. These entertainments were very brilliant, and one heard there not only the best singers and virtuosos which France could produce, but soon there was not a foreign artist of any worth who did not hold it an honor to appear and be applauded there. It will suffice to recall such names as Besozzi, Heisser, Rodolphe, Viotti, Jarnowick, Farinelli, Caffarelli, Davide, Mengozzi, Mmes. Todi, Mara, etc. It goes without saying that religious and symphonic music occupied a good part of the programme. The orchestra and the choruses were large and excellent and the *Concert spirituel* was one of the most celebrated institutions of Paris.

Another enterprise of the same sort and likewise very interesting, was that of the *Concerts des amateurs*, founded about 1775, by a former general, M. de La Haye, and organized by subscription. The orchestra, excellent also, was directed by Gossec, and it was there that one heard for the first time the symphonies of Toesky, of Vanhall, of Van Malder, of Stamitz, of Gossec, and finally those of Haydn which were first heard in France in 1779. It was expressly for this institution, which took in 1780 the title of *Concert de la Loge Olympique*, that Haydn wrote several of his famous symphonies. These two enterprises, far from being unfriendly rivals, grew and prospered side by side, and gave every sign of a long and vigorous life, when the events which were to change the face of France and unsettle Europe came to give them a mortal blow. The Revolution was muttering, 1789 was approaching, and with the new regime was to open a new and brilliant phase for the history of French music.

To the Revolution, indeed, may be traced the three principal causes of this magnificent flight of musical art: first, the liberty of the theatres, decreed in 1791 by the National Assembly, and which resulted in several new theatres, devoted wholly or in part to the lyric *genre*; second, the founding of the *Conservatoire* (1794), which spread the instruction of music, and cultivated a general taste for it; finally, the celebration of the great public republican festivals, at which much attention was given to music, and for which grand symphonies and patriotic songs were written and performed. Bear in mind also that just at this time France saw the sudden development of a little group of gifted

musicians, — Méhul, Lesueur, Berton, Boieldieu, Catel, behind which was a whole army of charming composers of the lesser magnitude, such as Devienne, Gaveaux, Solié, Kreutzer, Jadin, Gresnick, Della Maria, and it is easy to believe that a period opening under such favorable auspices must have been a brilliant one for the art.

One more important fact remains to be cited, in order to explain the enormous development of the musical movement in France at this time. In 1789 a new lyric theatre was established under the name of the *Théâtre de Monsieur*, which it was to abandon a little later for that of *théâtre Feydeau*. This theatre, which played Italian opera and French *opéra comique*, brought before the Paris public the best troupe of Italian singers which it is possible to imagine. These singers, whom the great violinist Viotti sought out in Italy, were Raffanelli, Mandini, Mengozzi, Viganoni, Rovedino, Mmes. Morichelli, Baletti and Mandini. They performed the delightful operas of Paisiello, Guglielmi, Cimarosa, Piccinni, Sarti, Salieri, and their marvellous talent, quite as much as this easy, vivacious and melodious music, exercised a refining influence on the taste of the public and of the French singers. Then, the events of 1792 having caused them to disperse, the *théâtre de Monsieur* (become the *théâtre Feydeau*) devoted itself to French *opéra comique*, and thus entered into competition with the *Comédie Italienne*, which had abandoned this name and adopted that of *théâtre Favart*. For ten years these two theatres were engaged in an energetic and uninterrupted struggle, disastrous for both from a financial point of view, but beneficial to art, and astonishingly fruitful in results. There was during this period a marvellous blossoming out of masterpieces on these two rival stages, and it may truthfully be called the heroic epoch of French music.

In the course of these ten years, the composers who made the glory of these two theatres, and who, in almost every case, were just beginning their careers, manifested prodigious activity and an inexhaustible fertility. Such works appeared as *Euphrosine, Stratonice, Mélidore et Phrosine, la Caverne, le Jeune Henri, Ariodant, l'Irato*, by Méhul; *la Famille Suisse, Zoraïme et Zulnare, la Dot de Suzette, Beniouski, le Calife de Bagdad*, by Boieldieu; *Lodoïska, Médée, l'Hôtellerie portugaise, Elisa, les Deux Journées, la unition*, by Cherubini; *les Promesses de mariage, l'Amant à l'épreuve, les Rigueurs du Cloître, Montano et Stephanie, Ponce de Léon, le Délire*, by Berton; *la Caverne, Télémaque, Paul et*

LESUEUR.

From an engraving in Clément's "Musiciens Célèbres."

Virginie, by Lesueur; *le Prisonnier, l'Oncle valet, l'Opéra Comique*, by Della Maria. Moreover, the ancients continued their career, and Grétry produced *Pierre le Grand, Lisbeth, Guillaume Tell, Elisca*, while d'Alayrac came forward with *la Soirée orageuse, Camille* or *le Souterrain, Roméo et Juliette, Gulnare, Adèle et Dorsan, Léon* or *le Château de Montenero, Philippe et Georgette, Adolphe et Clara, Ambroise* and *la Maison isolée*. Sometimes the lesser musicians met with great success, as for instance Devienne with *les Visitandines* and *les Comédiens ambulants;* Gaveaux with *l'Amour filial, le Traité nul, le Petit Matelot, le Diable couleur de rose;* Kreutzer with *Lodoïska* and *Paul et Virginie;* Solié with *le Diable à quatre, Jean et Geneviève, le Secret, le Jockey, le Chapitre second;* Bruni with *l'Officier de fortune, Toberne, la Rencontre en voyage, les Sabotiers, le Major Palmer* and *l'Auteur dans son ménage. . .*

It was not until 1801 that the rivalry between these two theatres ceased, a consolidation being effected in that year. The new theatre thus formed from the two old ones styled itself *Théâtre de l'Opéra-Comique*, a name which it still bears to-day. But it has been observed that the decree of 1791 caused a great many other theatres to spring up, some of which were in part devoted to music; these latter were the *Théâtre-National*, the *Théâtre Louvois*, the *Théâtre Montansier*, the *Théâtre des Jeunes Artistes*, and some others of less importance. Their repertoires were furnished for the most part by the young composers who could not approach the great stages of the *Favart* and the *Feydeau*. It was these second-rate theatres that brought out *l'Amant jaloux*, *Selico* and *la Journée de l'Amour*, by Mengozzi; *les Brouilleries*, *l'Orage*, *les Noces de Lucette*, *l'Antipathie*, *le Pèlerin*, *le Mont Alphéa*, *les Petits Montagnards*, by the elder Foignet; *Alphonse et Léonore*, *le Petit Page*, *le Baiser donné et rendu*, *les Faux Monnayeurs*, *le Tuteur original*, by Gresnick; *Zélia*, *le Petit Orphée*, by Deshayes; *Lisidore et Monrose*, *le Tambourin de Provence*, by Scio; *le Coucou* and *Alisbelle*, by Jadin; *l'Histoire universelle*, *Madelon*, *Turlututu* and *les Deux Charbonniers*, by Cousin-Jacques; *Flora*, by Fay, etc.

It is easy to understand the development and the importance which such abundant production gave to dramatic music. It may be declared that from this period dates a true French school of music; that is to say, a company of artists united by the same ideas, the same traditions, the same tendencies, working towards the same end, professing the same principles, and giving musically, by their particular and personal understanding of the art, proofs of a very real and strongly characterized nationalism.

These doctrines and principles were greatly strengthened through the teaching of the *Conservatoire*, where the French musicians who professed them had every opportunity to apply and propagate them. Indeed, the *Conservatoire* founded in 1794 by the National Convention and placed under the direction of Sarrette, united in its corps of instructors all the distinguished artists which the country afforded. There were Méhul, Gossec and Cherubini for composition; Catel and Berton for harmony; Garat, Richer, Plantade, Mengozzi, Lasuze, Guichard and Jadin for melody; Rode, Kreutzer, Baillot and Grasset for the violin; Romberg and Levasseur for the violoncello; Louis Adam and Boieldieu for the piano; Lefèvre, Duvernoy, Ozi, Delcambre, Hugot, Devienne, Domnich and Sallentin for the wind instruments; and Tourette, Widerkehr, Gobert and Rogat for the solfeggio. Finally, to insure perfect unity to the system of instruction, Sarrette had the professors draw up a series of Methods called the *Méthodes du Conservatoire*, which were published at the expense of the Government for use in the various classes. Thus it was that Rode, Kreutzer and Baillot wrote a *Méthode de violon*, Louis Adam a *Methode de piano*, Mengozzi and his colleagues a *Méthode de chant*, etc. In this way the unity of the principles was rigorously maintained, and it is for this reason that the Paris *Conservatoire* has remained to this day at the head of all the establishments of this kind in Europe. It is for this reason also that it has preserved intact its vigor and its personality.

It was at this time, that is to say during the revolutionary period, that French composers had occasion to exercise their faculties in a special direction, in writing by order of the Government, for the great republican festivals, some elaborate choral and symphonic compositions, and patriotic songs designed to be sung in the open air by vast numbers of people. Already, in a burst of patriotic zeal, Rouget de Lisle, a natural musician, but without instruction, had endowed France with the best war song ever written, that Marseillaise (war song of the armies of the Rhine) which has become for his compatriots the symbol of independence and of liberty. On the occasions of the festivals of which I speak, France's most celebrated artists produced some noble and superb compositions, which, unhappily, were destined to disappear with the epoch and the circumstances which gave them birth. It was in this way that Méhul wrote, among other things, his majestic *Chant du départ* (the only one which has survived) and his splendid *Chant du 25 Messidor*, for three choruses and three orchestras; that Gossec gave the *Chant du 14 Juillet*, the *Hymne à la Victoire* and the *Hymne à l'Humanité;* Cherubini, another *Hymne à la Victoire*, and the *Ode sur le 18 Fructidor*; Catel, the *Hymne à l'Egalité*, the *Chant du 10 Août* and the *Chant pour l'anniversaire de la fondation de la République*; Grétry, the *Arbre de la Liberté;* Berton, the *Hymne pour la fête de l'Agriculture;* Lesueur, the *Chant du 9 Thermidor;* Pleyel, the *Hymne à la liberté*, etc., etc.

From all that has been said one may see clearly that the close of the eighteenth century was a de-

cisive period for the history of music in France, and that from this period must date the birth of the true musical school of that country, a school which has never ceased to flourish, and which is to-day more active, more alive and more vigorous than ever

With the consulate and the first empire comes a transformation in the artistic as well as the political conditions of the country. Liberty is no longer more than a name, and everything is regulated by an inflexible and all-powerful authority. Very naturally art feels the effects of this new situation. The great popular festivals disappear, and music loses with them one of its elements of expansion. The liberty of the theatres is suppressed, their number is considerably reduced, and only two lyric stages, the *Opéra* and the *Opéra-Comique* remain at the disposal of the composers. But the impulse has been given, artists have been formed, the *Conservatoire* remains open, and French music will not lose the fruit of the efforts which it has been making for fifteen years to gain independence and personality. Two artists especially, very characteristic of their country and of a charming talent, are going to shed a brilliant lustre over the period about to open, and leave behind them some worthy successors. These two artists are Boieldieu, who on his return from a sojourn in Russia will signalize the second part of his career by a whole series of masterpieces, and Nicolas Isouard, who, though born at Malta and known under the Italian name of Nicolo, is nevertheless of French extraction, and like Boieldieu, will march to sure success with a great number of graceful and charming works. Moreover, if d'Alayrac and Grétry must disappear, if old age forces Gossec to silence, Méhul and Berton are still active, Catel remains full of vigor, and very soon will come

BERTON.

From an engraving in Clément's "Musiciens Célèbres."

to the front those two talented artists Herold and Auber, who, each in his own *genre*, will raise to such a height the glory and fame of French art. It is the *Opéra-Comique* which will be the special field of all these musicians. As to the *Opéra*, it will reflect for a while the radiance of two famous composers, Lesueur and Spontini, to fall back after a few years, into an apathy from which it can be roused only by the thunder-clap of *la Muette de Portici*.

While d'Alayrac was giving his last works : *Picaros et Diego*, *une Heure de mariage*, *Gulistan*, *Lina ou le Mystère*, Méhul pursued the course of his brilliant career, and brought out in quick succession *une Folie*, *Hélèna*, *les deux Aveugles de Tolède*, *Uthal*, *Gabrielle d'Estrées* and finally his admirable *Joseph*, which had a wide-spread reputation, and sufficed to immortalize his name. *La Journée aux aventures* and *Valentine de Milan* (posthumous work) were the last manifestations of his genius at the *Opéra-Comique*. During this time Berton had given to this theatre, *Aline, reine de Golconde*, *les Maris garçons*, *Françoise de Foix* and *Ninon chez Mme. de Sévigné ;* Catel had won applause with *l'Auberge de Bagnères*, *les Artistes par occasion*, *les Aubergistes de qualité* and *Wallace* or *le Ménestrel écossais*, and Nicolo entered the list with *Michel-Ange*, *l'Intrigue aux fenêtres*, *les Rendez-vous bourgeois*, *les Confidences*, *Cendrillon* and *le Billet de loterie*. With these works Nicolo had gained great favor with the public, but his star was destined to pale at the return of Boieldieu ; for notwithstanding his grace, his charm and facility, he was obliged to lay down his arms before his rival. Boieldieu gave *Jean de Paris*, which enchanted its hearers ; Nicolo responded with *le Prince de Catane ;* Boieldieu reappeared with *le Nouveau Seigneur de village ;* Nicolo replied with *Joconde* and *Jeannot et Colin*, his two masterpieces. But Boieldieu's *la Fête du village* carried all before it, and Nicolo, vanquished, gave up the fight and died after bringing out his *l'Une pour l'autre* and *les Deux Maris*. Boieldieu then gave successively *le Petit Chaperon rouge*, *les Voitures versées* and that delightful *Dame blanche*, which, played to-day after a lapse of seventy years, seems as fresh as on the day of its birth, and counts more than fifteen hundred performances. *La Dame blanche* was the crowning point of its author's glory, to which his last opera, *les Deux Nuits*, could add nothing.

But two stars were rising, Herold and Auber, who were beginning to endow the *Opéra-Comique* with a succession of charming works, stamped on the part of the first with passion, tenderness and melancholy ; on the part of the second with a lightness and airy grace that was full of charm. Both, moreover, were gifted with very personal qualities and an incontestable originality. Herold had made a brilliant début with *les Rosières* and *la Clochette*, after which he had written, among other works, *les Troqueurs*, *le Muletier*, and above all *Marie*, which gave proof already of his dramatic and passionate temperament. Auber, less happy at the outset, had quickly risen into eminence with *la Bergère Châtelaine*, *Emma* and *Leicester*, which promptly followed *la Neige*, *Léocadie*, *Fiorella* and *le Concert à la cour*. While these two artists were thus winning fame for themselves, some composers of lower rank, whose works are to-day well-nigh forgotten, were making a place by their side. They were Catrufo, Frédéric Kreubé, Bochsa, Dourlen, Fétis, and chief among them, Carafa, who is still remembered by such works as *le Solitaire*, *la Violette*, *le Valet de Chambre* and *Masaniello*.

With Boieldieu, with Herold, with Auber, the *genre* of *opéra-comique* assumed a musical importance, a fullness of form and an intensity of expression which was as yet almost unknown to it. More than this, in the hands of these richly gifted artists, style had taken a new character, an independence of rhythm which it certainly had not possessed in France before that time. The formula had disappeared and made way for a melodic form more nimble, more vivacious and more free in its movements. On the other hand, harmony had become more rich and more abundant, the orchestra had taken a distinct and considerable importance, and the union of the instruments and voices produced effects of which the preceding musicians had furnished no example. Rossini's powerful influence made itself felt by French musicians, and the means which he employed seemed to them good to apply to their own works. But whatever they appropriated in this way did not in the slightest degree affect the independence of their musical or dramatic inspiration.

The revolutionary period had not been so favorable to the *Opéra* as to the *Opéra-Comique*. During these disturbed times, not a single interesting work had appeared at this theatre, which contented itself with playing numberless so-called "patriotic" pieces in which political passions held a much larger place than the musical element. Only one serious work,

Adrien, appeared at that time, and if the title of another work, *Anacréon chez Polycrate*, be likewise remembered, it is solely out of respect for the name of its author, Grétry. When internal equilibrium was re-established by the advent of the consulate of Bonaparte, the political pieces disappeared from the repertoire of the *Opéra*, but few new works, if we except Catel's *Sémiramis* and Lesueur's *Ossian*, or *les Bardes*, obtained real success. One recalls such titles as *Astyanax*, by Kreutzer; *Tamerlan* and *Castor et Pollux*, by Winter; *Proserpine*, by Paisiello; and *Mahomet II.*, by Jadin; but not one of these operas was able to make a biding place for itself upon the stage.

It was reserved to Spontini to arouse at length from its lethargy both the theatre and the public, and it was *la Vestale* which was to accomplish the great deed. Although Spontini's music may be sometimes incorrect, it would be impossible to deny the superb power, the manly and heroic character of the genius of this great artist. Moreover, by the side of the weak and languishing works which appeared daily at the *Opéra*, the score of *la Vestale* (1807), abounding in life, in movement and passion, with its marvellous dramatic feeling, with its recitatives full of color and breadth, with its fine pathetic passages, could not but enthuse a public weary of so many inane productions, and which found itself at last in the presence of a noble, vigorous and really touching work which took a vital hold upon it, and quickened its heart-beats. This début of Spontini's was a master-stroke, and his success was complete, aided as it was by the brilliant talent of his interpreters: Lainé, Lais, Dérivis, Mme. Branchu and Mlle. Maillard.

La Vestale had placed Spontini very high in public esteem. *Fernand Cortez*, produced two years later, added still more to his renown. There was in this new work a fullness of form, a power of expression, the secret of which had seemed to have been lost with Gluck; and if Spontini's purity of style was less great than that of his immortal master, the power of his work was augmented by the color, the movement, the scope which he gave to the orchestra. The triumph of *Fernand Cortez* was even greater perhaps than that of *la Vestale*, and Spontini was placed once for all in the first rank of composers who worked for the great French lyric stage.

Between Spontini's two master-pieces Lesueur had again appeared upon the stage of the *Opéra* with a new work, *la Mort d'Adam*, which was far from being as happy as his preceding opera, *Ossian*, or *les Bardes*. The truth is that Lesueur, though a great musician, was not a great dramatic musician, notwithstanding his successes at the *Opéra-Comique* with *la Caverne* and *Paul et Virginie*. Chapel-master at Notre-Dame, Paris, his severe, solemn and pompous style was better suited to the church than to the theatre; thus it is especially in his religious compositions, in his Masses, his Te Deum and his oratorios (*Déborah*, *Rachel*, *Ruth et Noémi*, *Ruth et Booz*) that one must look for the powerful and majestic genius of Lesueur.

La Mort d'Adam, brought out eight months before *Fernand Cortez*, had been coldly received; on the contrary, Catel's *les Bayadères*, performed eight months after, excited some degree of enthusiasm on the part of the public. Catel, an artist too little remembered to-day, was a musician of rare talent, a remarkable theoretician, and a composer of a generous and abundant inspiration. One need not seek in the *Bayadères*, the elements of a new theory applied to dramatic music; but it is an interesting work, of excellent style, pleasing in its form, full of grace and elegance, with a living orchestration written by a master-hand. One can scarcely understand, in studying his works, how the name of an artist so remarkable, so richly gifted as Catel, could have disappeared so completely from the musical world. Truly he deserves to be remembered, and his *Bayadères*, which kept its place in the repertoire of the *Opéra* for nearly twenty years, had quite a different value from the *Jérusalem délivrée* by Persuis, which appeared at this theatre shortly after, and which left the public wholly indifferent. Cherubini's *les Abencérages* did not succeed much better; but Cherubini, an artist of superior genius, though a trifle cold, had proved his talent at the *Opéra-Comique*, where he had made a striking and prolonged success. However, it is perhaps to his religious music, to his superb masses, especially his incomparable consecration mass, rather than to his operas, that Cherubini owed the high situation and the immense fame which he had come to conquer in France, his adopted country.

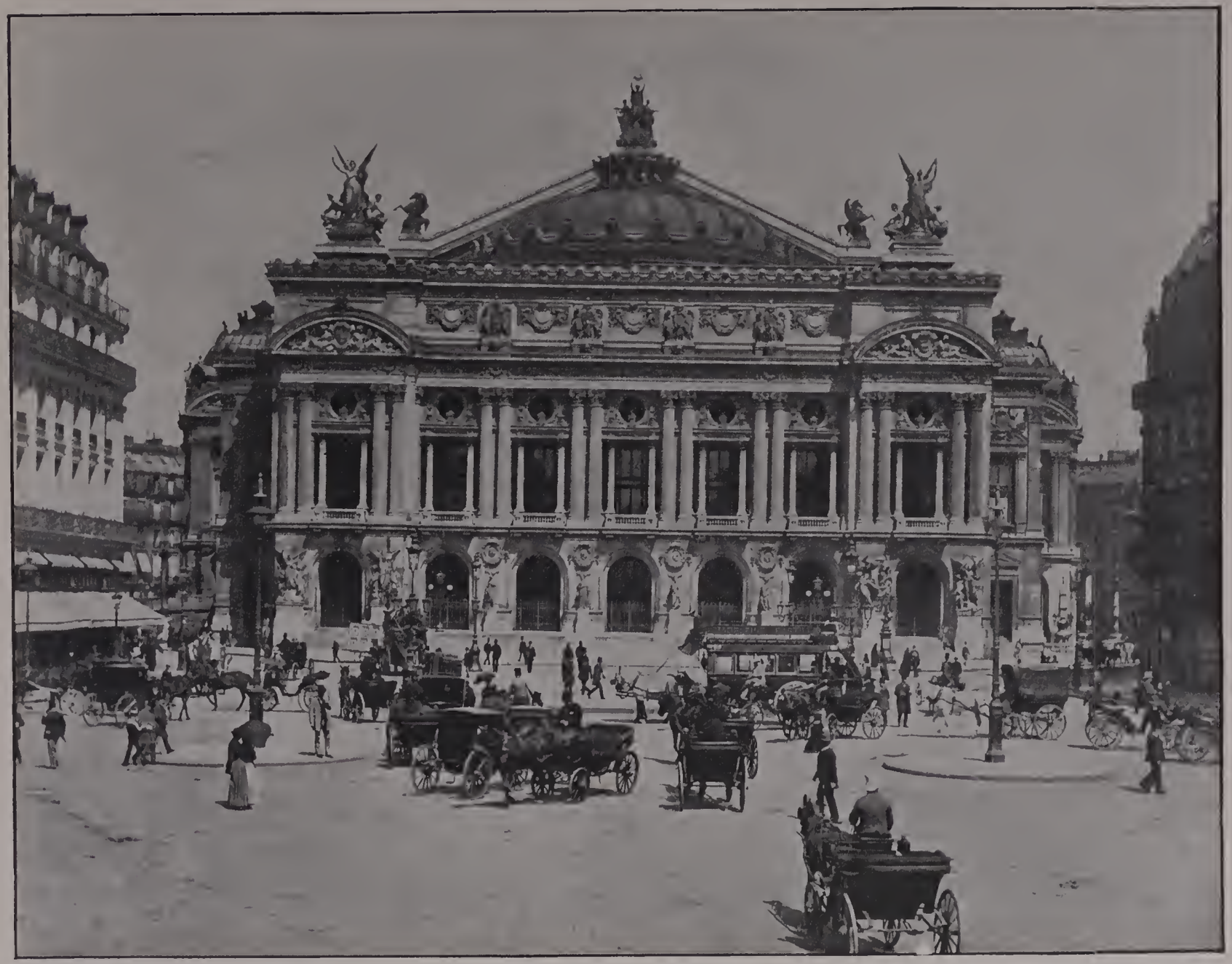
The *Opéra* was at that time, and had been for some years, in a difficult situation, which only grew worse from day to day. Gluck's five master-pieces, *Alceste*, *Armide*, *Orphée* and the two *Iphigénies* whose appearance had been so triumphant, had

completely killed the ancient repertoire and rendered thenceforth impossible the performance of the works which had preceded them. But the *Opéra* had lived on these masterpieces for nearly half a century, and as the spectators knew them all by heart, they at length wearied of listening to them. *La Vestale* and *Fernand Cortez* had offered a pleasing variety, but the majority of the new works, of little or no value, only appeared to disappear. *Les Bayadères* obtained a sort of *vogue*, and the same may be said of *Aladin* or *la Lampe merveilleuse*, a posthumous opera by Nicolo. But these were the two exceptions, and the public had only indifference or merited disdain for the works which were offered them during this barren period. Some of these were *Abel* and *la Princesse de Babylone* by Kreutzer, *Médée et Jason*, by Fontenelle; *Alcibiade solitaire*, by Alexandre Piccinni; *Nathalie* or *la Laitière Suisse*, by Reicha; *Roger de Sicile*, by Berton; *les Jeux floraux*, by Léopold Aymon; all of which received the same welcome, and after a few meagre representations, disappeared, leaving no trace behind them. Spontini himself ran aground with a new work *Olympie*, which was powerless to renew the success of the older ones. Then there followed in rapid succession *la Mort du Tasse* and *Florestan*, by Garcia (the father of Malibran); *Sapho*, by Reicha; *Virginie*, by Berton; *Ipsiboé*, by Kreutzer; and *la Belle au bois dormant*, by Carafa, and the public continued to remain impassive. Gluck's repertoire gave way more and more, but all efforts to replace it by works of value continued fruitless.

It was then that Rossini, that brilliant genius whose fame had spread over all Europe, was called to Paris and charged with writing some new works for the *Opéra*. People looked to him to rouse this theatre from the lethargic state into which it had fallen. But before committing himself too far, Rossini wished first to try the ground, and to familiarize himself with a language of whose secrets he had but a very imperfect knowledge. He commenced therefore by adapting to the French stage two of his Italian operas, *Maometto secondo*, which he called *le Siège de Corinthe*, and *Mosè* which became *Moïse*, and brought out one on Oct. 9, 1826, and the other on March 26, 1827. At last the public found something to wonder at in this living, vibrating, voluptuous music of the south, and received it with veritable enthusiasm. It comprehended the importance of the evolution wrought by Rossini in the style of dramatic music, was struck by the novelty of the means employed by the composer, and felt instinctively that an era of rejuvenation was about to open for the lyric drama, so long stuck fast in a rut from which it could not free itself.

However, it was not Rossini himself who was to give the signal for the important evolution which the grand lyric drama was about to undergo in France. This honor was reserved to a national composer, Auber, who excited great public enthusiasm by the production, on Feb. 29, 1828, of *la Muette de Portici*. *La Muette*, indeed, was the first work conceived in the ideas of the modern school, with the vast proportions, the great dramatic sentiment and the variety of means which are its distinguishing traits. *La Muette* was a revelation, in the sense that from the first stroke and without hesitation it gratified the unformed desires and satisfied the vague aspirations of the public. The ampleness of the developments, the originality and refinement of the harmony, the richness and solidity of the orchestra, the freshness and abundance of the flow of melody, the trimness and precision of the rhythm, finally a dramatic expression rising often to a towering height, such are the qualities which characterized this remarkable work, which was afterwards surpassed by *William Tell*, *les Huguenots* and *le Prophète*, but which, let it be remembered, remained the point of departure of the new era opened to dramatic music. The influence exercised by *la Muette* was so great, so powerful, that it was to the sounds of the superb duet of Masaniello and Pietro, — "Amour sacré de la patrie!" that the Belgian revolution of 1830 broke out, to which it served as a rallying cry.

From this moment the way was open, and the complete transformation of the lyric drama in the modern sense was about to be accomplished through the labors of Rossini, Meyerbeer and Halévy, three great musicians, three noble artists, of different temperaments, but whose efforts were all to converge towards the same end. After writing that charming bit of comedy, *le Comte Ory*, Rossini gave to the *Opéra* his splendid *William Tell*, and if this work, less happy than *la Muette*, did not obtain at once the success which it merited, it came off victorious in the end, and still remains one of the most magnificent masterpieces ever put upon the French lyric stage. Unfortunately, certain circumstances which remain a mystery to this day, arrested Rossini in his French career and prevented him from giving a



PARIS OPERA HOUSE.
From a photograph.

successor to this masterpiece. It was at this time that Auber brought out his two pretty operas, *le Philtre* and *le Dieu et la Bayadère*; then came Meyerbeer, who took the public by storm and scored a splendid triumph with his *Robert le Diable*.

At last there was a departure from the school of Gluck, and dramatic music had found in France a new form. After Auber and Meyerbeer, Halévy entered the list, and *la Juive* (1835), a superb and nobly inspired work, placed him in the first rank of artists on whom the future had good reason to count. Halévy approached Meyerbeer in the power of dramatic sentiment and the skill in managing great combinations, but he preserved his own personality, and was distinguished by characteristics which were his alone. In *la Reine de Chypre, Charles VI., Guido et Ginevra*, as well as later in *le Juif errant*, and in *la Magicienne*, which deserved a better fate, these qualities stood out in bold relief. However, Halévy had given his full measure in *la Juive*, which he never surpassed, whereas Meyerbeer reached a greater height with *les Huguenots* than with *Robert*. *Les Huguenots* produced an immense impression, but after bearing away this victory, Meyerbeer was silent for thirteen years. It was during this time that Niedermeyer, a musician possessing undoubted talent, but not of the first order, ventured upon the stage of the *Opéra* with *Stradella*, followed by *Marie Stuart*, and a little later by *la Fronde*. Not one of these works held its place for any length of time upon the stage. It was then also that Berlioz came forward with his *Benvenuto Cellini*, which failed so completely that nothing was preserved intact but the beautiful overture known since then under the name of *Carnaval Romain*. Then Donizetti wrote for the *Opéra*, *la Favorite*, which met with great success, and *les Martyrs* (Poliuto), after which he gave in French his *Lucie de Lammermoor*, which was almost as successful as *la Favorite*. Soon Verdi appeared with an adaptation of his opera *i Lombardi* which he brought out under the title of *Jérusalem*, and in which the celebrated tenor Duprez appeared for the last time. The most renowned singers of this long period of the history of the *Opéra* were Adolphe Nourrit, Serda, Dérivis, Levasseur, Duprez, Barroilhet, Alizard, Mmes. Branchu, Jawurek, Cinti-Damoreau, Falcon, Dorus-Gras and Stoltz.

Returning to the *Opéra-Comique*, we will find there Herold's two great masterpieces, the works of Auber's second manner, and the first attempts of some young musicians such as Adolphe Adam, Halévy, Ambroise Thomas, Grisar, Hippolyte Monpou and Clapisson, some of whom were to become famous. But first it is necessary to note an important fact; the founding of the *Société des Concerts du Conservatoire* (1828), due to the enterprise of Cherubini, who had become director of the *Conservatoire*, and of Habeneck then leader of the orchestra at the *Opéra*. Under Habeneck's energetic and intelligent direction the *Société des concerts* soon became the most celebrated association of the kind in Europe, and it is acknowledged that nowhere, not even in Germany, have Beethoven's works been executed with greater perfection. Habeneck's successors have been Girard, Tilmant, George Hainl, Deldevez, Altès and Garcin.

At the *Opéra-Comique* Herold and Auber pursued their brilliant career. That of Herold was too soon cut off by death, leaving him only time to write two splendid masterpieces, *Zampa* and *Pré aux Clercs*. But for more than thirty years Auber occupied the stage of the *Opéra-Comique* with a series of charming works, among which should be mentioned especially *la Fiancée, Fra Diavolo, Lestocq, le Cheval de bronze, Actéon, l'Ambassadrice, le Domino noir, les Diamants de la couronne, la Part du Diable, la Sirène, Haydée, Jenny Bell, Manon Lescaut, le Premier jour de bonheur*. Very soon came Adolphe Adam and Halévy to take their places by the side of Auber. Adam was an amiable musician, full of good humor which sometimes bordered on vulgarity. Like Auber he showed a remarkable fertility, and won great success with *le Chalet, la Marquise, le Postillon de Lonjumeau, le Brasseur de Preston, la Reine d'un jour, la Rose de Péronne, la Roi d'Yvetot, Giralda, le Sourd, le Toreador* and other works. During this time he also wrote for the *Opéra* the charming music of several ballets: *Giselle, la Fille du Danube, le Corsaire, la Jolie Fille de Gand*. Halévy, a musician of less abundant inspiration, but more even than Adam, likewise attained marked successes, notably with *l'Eclair, les Mousquetaires de la reine, la Fée aux roses, le Val d'Andorre*. Next it was M. Ambroise Thomas, who made a most happy beginning with *la Double Echelle, le Panier fleuri, Mina, le Perruquier de la Régence*, and who afterwards won distinction with *Raymond* or *le Secret de la reine, le Songe d'un nuit d'été, le Caïd, Psyché, Mignon*, his masterpiece, and *Gille et Gillotin*.

To the same generation belonged Grisar, who gave to the *Opéra-Comique*, *Sarah*, *l'An mil*, *Gille ravisseur*, *les Porcherons*, *Bonsoir, monsieur Pantalon*, *le Carillonneur de Bruges;* Hippolyte Monpou, who brought out *le Luthier de Vienne*, *Piquillo*, *les Deux Reines;* Clapisson, who produced *la Figurante*, *la Perruche*, *le Code noir*, *Gibby la cornemuse;* Gomis, who wrote *le Diable à Séville*, *le Revenant*, *le Portefaix;* also a number of others whom I must limit myself to naming without mentioning their works: Batton, Gide, Rifaut, Thys, Despréaux, Eugène Prévost, the younger Boieldieu, Georges Bousquet, Justin Cadaux, Henry Potier, François Bazin, Eugène Gautier, Onslow, Théodore Labarre, Balfe, Ernest Boulanger, Duprato, Jules Cohen, etc.

Then came a new generation of musicians who gave a series of admirable works to the *Opéra Comique*. These men were Henri Reber, to whom we owe *la Nuit de Noël*, *les Papillotes de M. Benoit*, *le Père Gaillard*, *les Dames capitaines;* Victor Massé, who won much applause with *la Chanteuse voilée*, *Galatée*, *les Noces de Jeannette*, *la Nuit de Cleopâtre;* Félicien David, who scored a triumph with *Lalla Roukh*.

ADOLPHE ADAM.

From a drawing by F. Krüger, lithographed by Remij.

About this time another musical stage started up in Paris, which greatly facilitated the débuts of the young artists, and which increased production to a considerable extent. In 1847 Adam founded the *Opéra National*, which soon became the *Théâtre-Lyrique*, and which after a few struggles became one of the most important artistic institutions of Paris, and so remained until it disappeared in 1876. There, for more than twenty years, flourished a considerable repertoire of works, often very remarkable, which the *Opéra* and *Opéra-Comique* afterwards seized upon, and some of which were the glory of France and of their authors. It was at the *Théâtre-Lyrique* that M. Gounod, who had started his career at the *Opéra* with *Sappho* without great success, gave one after another *le Médecin malgré lui*, *Faust*, *Roméo et Juliette*, *Mireille*, *Philémon et Baucis*. It was there that Aimé Maillart made himself known with *Gastibelza* and *les Dragons de Villars;* M. Reyer with *Maitre Wolfram* and *la Statue;* M. Poise with *Bonsoir Voisin* and *les Charmeurs;* Bizet with *les Pêcheurs de perles* and *la Jolie Fille de Perth;* M. Gevaert with *Georgette*, *le Billet de Marguerite* and *les Lavandières de Santarem;* Th. Semet with *les Nuits d'Espagne*, *Gil Blas* and *la Demoiselle d'honneur*, Léo Delibes with *Maitre Griffard* and *le Jardinier et son seigneur*. Several other young artists also appeared at the *Théâtre-Lyrique:* MM. Jules Cohen, Louis Deffès, Th. de Lajarte, Joncières, Vogel, Wekerlin, Boisselot, Dautresme. It was to this theatre also that Halévy gave *Jaguarita l'Indienne*, Grisar *les Amours du diable* and *la Chatte merveilleuse*, Adam *le Bijou perdu*, *le Muletier de Tolède*, *la Poupée de Nuremberg*, *Si j'étais roi!* Clapisson *la Fanchonnette*, *Margot*, *la Promise*, Berlioz *les Troyens*, Félicien

David *la Perle du Brésil*, Victor Massé *la Reine Topaze* and *la Fée Carabosse*.

But the *Théâtre-Lyrique* did not confine itself to

REBER.
From an engraving by C. Deblois, 1867.

bringing out new works, and a part of its brilliant existence was devoted to reviving the earlier works and translating foreign ones, all of which were mounted with extreme care and sung by first-class artists. Thus it attracted all Paris in offering to the public Gluck's *Orpheus*, Mozart's *Figaro*, *Don Juan*, *The Magic Flute* and *The Seraglio*, Beethoven's *Fidelio*, Weber's *Oberon*, *Der Freischütz*, *Euryanthe* and *Abou Hassan*, Monsigny's *Félix*, Berton's *Aline*, Méhul's *Joseph*, Grétry's *Richard-Cœur-de-Lion*, Wagner's *Rienzi*, etc. One heard in these operas such artists as Michot, Troy, Montjauze, Ismaël, Barré, Wartel, Lutz, Puget, Mmes. Marie Cabel, Carvalho, Ugalde, Marie Sasse, Viardot, Marimon, Christine Nilsson, Charton-Demeur, de Maësen, Devriès, Lefebvre, Rey Balla, Rosine Bloch, Daram, etc.

The career of the *Théâtre-Lyrique*, interrupted in 1870, was renewed on various occasions, but always under difficult conditions. At long intervals it still brought out important works: *Paul et Virginie* by Victor Massé, *le Timbre d'argent*, *Etienne Marcel*, *Samson et Dalila* by M. Saint-Saëns, *Dimitri* by M. Joncières, *le Bravo* by M. Salvayre, *le Capitaine Fracasse*, by M. Emile Pessard, *les Amants de Vérone* by M. Richard Yrvid. But a number of years ago it seemed to disappear for good, a fact greatly to be deplored, since for more than a quarter of a century the *Théâtre-Lyrique* had rendered inestimable service, and its existence had lent to dramatic music in France a power of expansion which it is far from possessing to-day, owing to the absence of stimulus to the composers.

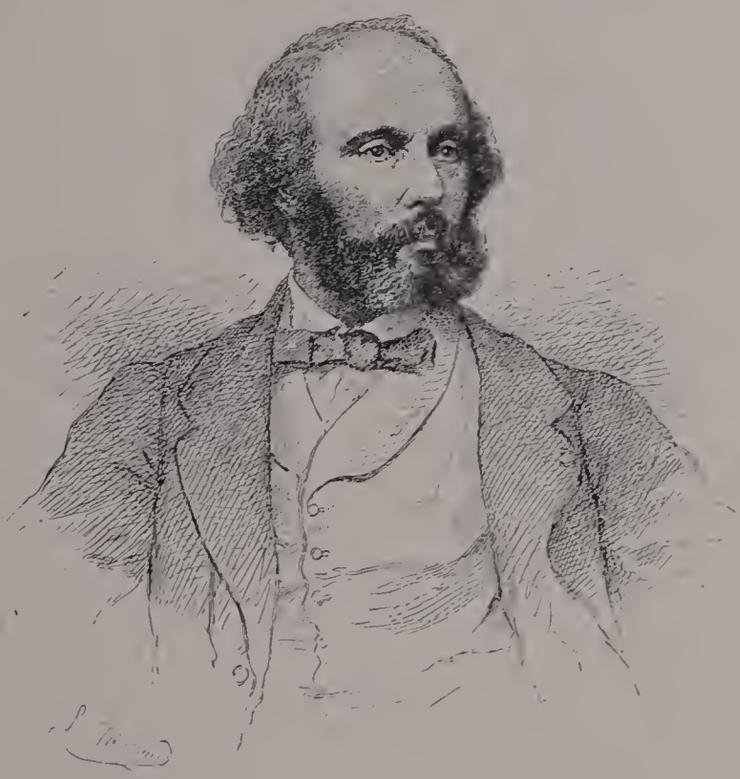
We have now arrived at the last period of this rapid sketch of the history of musical art in France during two centuries; that is to say, the contemporaneous period, of which Gounod is assuredly the most illustrious representative. After the appearance at the *Opéra* of Meyerbeer's *Prophet*, which did not receive at the outset the welcome which it merited, after the representation of two of Auber's works, justly forgotten to-day: *l'Enfant prodigue* and *Zerline*, Gounod gave to this theatre three operas which were not able to keep their place on the repertoire: *Sapho*, *la Nonne sanglante* and *la Reine de Saba*. It was at the *Théâtre-Lyrique* especially that Gounod was to triumph with *Faust*, *Roméo et Juliette*, *Mireille*, *le Médecin malgré lui*, and *Philémon et Baucis*. Félicien David's *Herculanum* and the shameful downfall of Richard Wagner's *Tannhäuser*, due to a silly cabal, preceded the appearance of Meyerbeer's last work, *l'Africaine*, given a short time after his death. Afterwards came *Roland à Roncevaux* by Mermet, a production of no appreciable value, *les Vêpres Siciliennes* and *Don Carlos*, two operas written by Verdi expressly for France, and *Hamlet* by Ambroise Thomas, a work whose success seemed to mark a step in the history of the *Opéra*. It was also about this period that Léo Delibes first won renown with his delightful ballets: *la Source*, *Coppélia*, *Sylvia*.

The time was now approaching for the young French school to make its triumphant entry at the *Opéra*. If Ambroise Thomas appeared again with *Françoise de Rimini*, Gounod with *Polyeucte* and *le Tribut de Zamora*, rather feeble manifestations of their genius, which could add nothing to their glory, the standard was again uplifted by Massenet's *le Roi de Lahore*, *le Cid* and *le Mage*, Reyer's *Sigurd*, and *Salammbô*, Saint-Saëns' *Henri VIII.* and *Ascanio*, Paladilhe's *Patrie* and Bourgault-Du-

coudray's *Thamara*. Several young musicians also tried their hand at the ballet, and Guiraud brought out *Gretna-Green*, Edouard Lalo *Namouna*, Dubois *la Farandole*, Métra *Yedda*, Salvayre *le Fandango*, and Widor *la Korrigane*.

Very soon the young school also broke out at the *Opéra-Comique*. After *la Fille du régiment* and *Rita* by Donizetti, after *l'Etoile du Nord* and *le Pardon de Ploërmel*, by Meyerbeer, *Quentin Durward*, *le Capitaine Henriot* and *Château-Trompette* by Gevaert, *les Monténégrins* by Limnander, *Lara* by Aimé Maillart, *l'Ombre* by Flotow, *Cinq-Mars* by Gounod, *le Saphir* by Félicien David, *Vert-Vert* and *les Contes d'Hoffmann* by Offenbach, the young composers installed themselves as masters of this theatre, and there appeared successively *Djamileh* and *Carmen* by Bizet, *le Passant*, *l'Amour africain* and *Suzanne* by Paladilhe, *l'Amour médecin*, *Joli Gilles* and *les Surprises de l'amour* by Poise, *la Princesse jaune* and *Proserpine* by Saint-Saëns, *le Roi l'a dit* and *Lakmé* by Léo Delibes, *Don César de Bazan* and *Manon* by Massenet, *Piccolino* and *Galante Aventure* by Ernest Guiraud, *le Roi d'Ys* by Edouard Lalo, *les Amoureux de Catherine* by Henri Maréchal, *le Florentin* by Ch. Lenepveu, *Dante* by Benjamin Godard, *le Roi malgré lui* by Chabrier, *la Basoche* by André Messager, and *le Rêve* by Bruneau.

But this sketch would not be complete if mention were not made of a *genre* of music which was born on French soil, and which has been somewhat abused in France, owing to the extravagant success which it obtained at a certain time. I refer to the operetta, the creation of which may be ascribed to Hervé and Offenbach, and which, after having taken immediate possession of the *Folies-Nouvelles* and the *Bouffes-Parisiens*, has invaded half a dozen of the Paris theatres. Offenbach wrote more than eighty works of this kind of which the most important are *les Deux Aveugles*, *la Chanson de Fortunio*, *Bataclan*, *le Violoneux*, *Dragonnette*, *Croquefer*, *les Bavards*, *Madame Barbe-Bleue*, *la Grande-Duchesse de Gerolstein*, *la Vie parisienne*, *Orphée aux enfers*. Hervé, on his side, offered to the public *un Drame en 1779*, *Toinette et son carabinier*, *le Compositeur toqué*, *le Petit Faust*, *Chilpéric*, *les Turcs*, etc. Charles Lecocq, an artist more learned than either Hervé or Offenbach, has given to the Operetta a more truly musical character, and has obtained great success with *Fleur de Thé*, *la Fille de Madame*



FÉLICIEN DAVID.

From an engraving by L. Massard.

Angot, *le Petit Duc*, *la Marjolaine*, *la Camargo*, *Giroflé-Girofla*, *la Petite Mariée*, *les Cent Vierges*, *le Cœur et la Main*, *le Jour et la Nuit*. Several other composers, a little below Lecocq in genius, have won a reputation in the *genre* of operetta; especially should be named Edmond Audran (*la Mascotte*, *les Noces d'Olivette*, *Gillette de Narbonne*, *le Grand Mogol*, *Miss Helyett*), Louis Varney (*les Petits Mousquetaires*, *Fanfan la Tulipe*, *les Mousquetaires au couvent*), Léon Vasseur (*la Timbale d'argent*, *Mam'zelle Crénom*, *le Petit Parisien*), Lacome (*Madame Boniface*, *Jeanne*, *Jeannette et Jeanneton*, *Ma mie Rosette*), Serpette (*la Branche cassée*, *Madame le diable*, *le Petit Chaperon rouge*, *le Château de Tire-Larigot*), Robert Planquette (*les Cloches de Corneville*, *Rip*, *la Cantinière*, *Surcouf*); also Emile Jonas, Coedès, L. de Wenzel, Chassaigne, Raoul Pugno, Messager, Charles Grisart, Laurent de Rillé, etc.

Finally we must consider the great and serious efforts made for twenty years by the young French composers in the *genre* of symphonic and choral

music. These efforts, which denoted great vigor and force of will aided by powerful faculties, were crowned with brilliant success. Before that time

JACQUES OFFENBACH

In early manhood, when he was a member of the orchestra at the Opera Comique, in Paris. From a portrait by Laemlein, 1850, in the library of the Paris Opera.

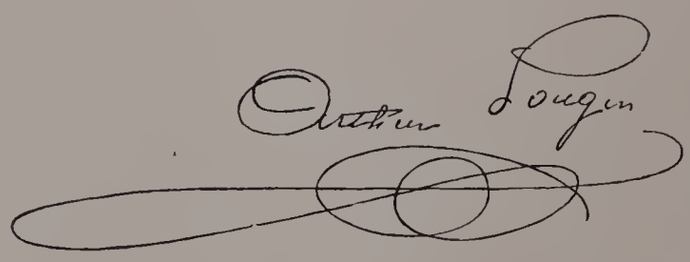
symphonic musicians were rare in France, and of the few exceptions Hector Berlioz was without question the most glorious. We all know now how deserving of fame was this great artist, so scorned by his compatriots during his lifetime, but whose glory to-day is radiant. *The Damnation of Faust*, the fantastic symphony, *l'Enfance du Christ*, *Roméo et Juliette*, are works which the public daily applaud with enthusiasm. Félicien David deserves to be mentioned with Berlioz, were it only for his charming symphonic poem *le Désert*, and for his oratorios *l'Eden* and *Moïse au Sinaï*. Gounod, who has wrestled successfully with all kinds of music, brought himself into notice in his youth by some pretty symphonies, as did also Onslow, Henri Reber and Théodore Gouvy. But all these attempts were individual and isolated; now, they are of daily occurrence. It was to the founding of Pasdeloup's popular concerts of classical music that was due that interesting and curious movement on the part of our young composers in favor of symphonic music. Pasdeloup deserves lasting gratitude for his efforts in this direction, for he directed thus the education of the public, and rendered an incalculable service to the young composers. It was at these popular concerts that Georges Bizet, Saint-Saëns, Massenet, Ernest Guiraud, Lalo, Th. Dubois, and Charles Lefebvre first made their names known to the public by bringing out their symphonies, orchestral suites, overtures or grand religious works. By a singular phenomenon in the history of the art in France, it is with concert music that our artists first gain notoriety, and that they afterwards force the doors of the theatre, being no longer unknown to the public when they appear upon the stage. When, following Pasdeloup's example, MM. Colonne and Ch. Lamoureaux established their fine concert enterprises, the movement was generalized, all the young composers vied with each other in participating therein, and now there is never a programme of one of these concerts which does not bear the name of one or more of them for some important work. It was thus that Bizet brought out a symphony and his two overtures *Patrie* and *Cid;* Saint-Saëns several symphonies, concertos and his symphonic poems *le Déluge*, *Phaéton*, *la Danse macabre*, *le Rouet d'Omphale;* Massenet his orchestra suites, the Phèdre overture and his oratorios *Marie-Magdeleine*, *Eve*, *la Vierge;* Mlle. Augusta Holmès her symphonic poems *Irlande*, *Pologne*, *les Argonautes*, *Ludus pro Patria;* Lalo the *Fiesque* overture, the Norwegian Rhapsody and several concertos; Charles Lefebvre several symphonic pieces and the oratorios *Judith* and *Dalila;* Vincent d'Indy a chivaleresque symphony, the Wallenstein trilogy,

PANTHÉON MUSICAL.

A humorous cartoon by C. T. Travies.

the overture of *Antoine et Cléopatre*, and the symphonic poem *la Cloche;* César Franck the oratorios *Rédemption, Ruth, les Béatitudes;* Th. Dubois some orchestral pieces and the oratorio *le Paradis perdu ;* Benjamin Godard *le Tasse*, symphonic poem ; Alphonse Duvernoy *la Tempête*, symphonic poem ; Salvayre a *Stabat Mater* and the oratorio *la Résurrection ;* Ch. Lenepveu a *Requiem ;* Mme. de Grandval several suites, a mass, an oratorio *Sainte Agnès*, and a symphonic poem *la Forêt;* Chabrier an orchestra fantasia *España ;* Henri Maréchal an oratorio *la Nativité*. After these must be mentioned the names of our young composers, MM. Gabriel Fauré, Henry Duparc, André Messager, Widor, Paul Lacombe, Bourgault-Ducoudray, Emile Pessard, Alexandre Guilmant, William Chaumet, Georges Pfeiffer, Joncières, Auguste Chapuis, Lucien Lambert, Alfred Bruneau, André Wormser, Gabriel Pierné, Paul Vidal, Emile Bernard, Mlle. Cécile Chaminade, etc.

The interest and originality of this movement consists not only in its power but in its generality, for to-day there is not one of the young musicians desiring to make a name who does not address himself to the concerts before turning his eyes towards the theatre, and who does not court the approbation of the public by some work of a serious character and incontestable technical skill. In any case the large number of important works written by so many different composers, prove beyond question the remarkable vitality, the power of expansion and the force of production of the French musical school at the end of the nineteenth century.



Chopin

FREDERICK CHOPIN

TO get sight of Chopin one has to look through a thick coating of Parisian varnish. Contemporaries who have written about him, George Sand, Count Wodzinski, the biographer Karasowski, Ferdinand Hiller, and even the friend and rival Liszt, have chosen to set up his image as a sort of lay figure draped in romantic sheen and glamour. With the exception of Fr. Niecks's biographical and critical volumes, Kleczynski's, Mikuli's and Lenz's short essays, the literature which deals with Chopin, as a man and as a musician, has a taint of the French *feuilleton*.* But Chopin was genuine, in spite of a certain air of effeminacy and the hectic flush on his delicate check, a true artist and a true man. Instinctively averse to anything that might savor of a *mise en scène*, a hater of all humbug, is it not a shame that his memory should have been defiled by making his music and his person the subject of high-flown verbiage? In a measure, some of his music may be taken to be autobiographical, since it exhibits, here and there, a perfervid warmth; his personal tastes were morbidly sensitive and fastidious, his appearance, especially during the three or four years before his death, was that of an exotic, his quasi-marital relations to Madame George Sand were the reverse of edifying; but for all that, and all that, need he be tricked out novelistically? It is a far cry from a poet to the puppet of a *romancier*. Let the facts of his life speak for themselves. It will be easy then to comment in some little detail upon his ways and his works.

Frederick Chopin was French on the father's side, Polish on the mother's. He was born on the 1st of March, 1809, at Zelazowa Wola, a village belonging to Countess Skarbeck, about twenty-eight English miles from Warsaw. Nicholas Chopin, the father, born 1770 at Nancy, in Lorraine, where the ex-king of Poland, Stanilas Leszczynski, held a little court, was educated there, and came to Warsaw, about 1787, as bookkeeper to a French acquaintance who had started a manufactory of snuff. This flourishing tobacco business came to grief during the political troubles which culminated in the third partition of Poland, 1795. About the beginning of this century he acted as tutor to the son of Countess Skarbeck at Zelazowa Wola, and there he met Justina Kryzanowska, a young lady of noble but poor family, whom he married in 1806, and who became the mother of four children, three daughters and one son, Frederick Chopin. On the establishment of the Grand Duchy of Warsaw, 1807, efforts were made to bring about an improvement in matters of education. A Lyceum was founded at Warsaw, with Nicholas Chopin as the Professor of French. He held a similar professorship in the school of artillery and engineering (1812), in the military preparatory school (1815), and kept, besides, a private boarding school of his own.

Nicholas Chopin must have been a man of parts and character; for in those shifting times none but good and competent men could permanently

* Consult "Frederick Chopin," by Frederick Niecks, two volumes, London, 1888, — the best biography, thoroughly reliable. Kleczynski, "Chopin: De l'interpretation de ses œuvres." Mikuli: Preface to the standard edition of Chopin's works, Leipzig. Lenz: "Die grossen Pianoforte Virtuosen unserer Zeit."

Liszt's "F. Chopin," an expansion of sundry articles in the *Gazette Musicale*, appeared in 1851–52 and was reprinted in 1879, a German version appeared in 1881. It is said that Madame de Wittgenstein was Liszt's collaborateur in this book on Chopin, as well as in "Des Bohemiens et de leur musique en Hongroie." Moritz Karasowski's "Friedrich Chopin," two volumes, appeared in 1877.

George Sand's "Histoire de ma vie," which affords some glimpses of Chopin, was published in *La Presse* (Paris, 1854) and subsequently in book form; the six volumes, containing her "Correspondence" (1812–1876), appeared between 1882 and 1884.

hold their own. But what of Madame Justina Chopin? did the composer derive his impressionable temperament from her? did he inherit his Slavonic melancholy, his Slavonic passion, from her? No letter of his to her has been preserved; and the only matter-of-fact witness is a Scotch lady, who met Justina Chopin in her old age, and who described her as a neat, quiet, intelligent old lady, whose activeness contrasted strongly with the languor of her son, "who had not a shadow of energy in him!"

What sort of education did Frederick Chopin receive at his father's school, and at the Warsaw Lyceum? A smattering of Latin, obligatory in the schools patronized by gentlefolk, a fair acquaintance with French (he never liked to write in French; he would traverse Paris rather than risk a little note), the rudiments of mathematics, a little geography. There is no trace of his having had any real acquaintance with Latin or Greek literature, or with Italian or German, or even with French, other than the writings of Rousseau and Voltaire, — *e. g.*, Rousseau's "La Nouvelle Heloise," the "Confessions," and Voltaire's "Dictionnaire philosophique," — which latter Madame George Sand probably put him up to.

What is meant by physical training never entered the mind of the father. Certainly such an idea would have been rejected by the son as anti-artistic, anti-spiritual. The stress in the father's teaching was laid on "*l'education dans les bons principes*," *i. e.*, a moral training, meaning little more than to preserve the manners and sentiments of an aristocracy already somewhat effete. And the curious thing is that Chopin's music so accurately reflects the sentiments of a *great* Polish aristocracy, such as may or might have been!

Frederick Chopin learnt the rudiments of music and of pianoforte playing from Adalbert Zywny, a native of Bohemia, and a good all-round musician, violinist, pianist and composer; who continued to instruct him until he was about twelve, according to what is described as the old German classical method; probably according to one of the "methods," or schoolbooks, based on C. Ph. E. Bach's "Versuch." * It would seem that the child's progress was rapid, for there is a record of his playing a concerto by Gyrowetz at a concert which took place on the 24th of February, 1818, before he had completed his ninth year. People talked of a second Mozart; and little Frederick became the pet of a host of aristocratic ladies with unpronounceable names. In 1820, Madame Catalani, the celebrated singer, heard him play, and presented him with a watch on which was engraved, "Donné par Madame Catalani à Frédéric Chopin, âgé de dix ans." He began to compose too — it is said, before he could wield a pen — mazurkas, polonaises, valses, etc. When he was about ten years old, a march of his was dedicated to the Russian Grand Duke Constantine, who ordered it to be scored for a military band and played on parade. It is doubtful whether his parents at this time contemplated his becoming a professional musician. Any way music was not permitted to interfere with school work, and he was coached for the Lyceum, which he entered in 1824. His father, like a wise man, chose to have him instructed in harmony and counterpoint. Joseph Elsner, also a good all-round musician, was engaged, and to him remains the honor of having been Chopin's only master in composition.

What, and how, Elsner taught Chopin can only be guessed at. In a letter written to Chopin in 1834 he speaks of himself as "your teacher of harmony and counterpoint, of little merit, but fortunate." Liszt writes: "Elsner taught Chopin those things that are the most difficult to learn and most rarely known: to be exacting to one's self, and to value the advantages that are obtained only by dint of patience and labor." Probably neither Zywny nor Elsner put Chopin through any severe scholastic drill; they appear to have permitted him rather to develop his singular gifts in his own way. Chopin himself was very grateful to Elsner. Allusions and messages to Elsner are frequent in his letters, and from first to last there is abundant evidence of affection and esteem between the two.

Frederick Chopin entered the fourth class at the Lyceum, and twice managed to gain a prize for something or other. There is no trace of his having taken up Greek or advanced mathematics, or that he ever exceeded the average schoolboy's modicum of Latin. His schoolfellows liked him for his lively ways and the scrapes he got into

* C. Ph. E. Bach's "Versuch ueber die wahre Art das Clavier zu spielen" (Essay on the true way of playing the harpsichord). Türk's and Löhlein's "Schools" were the current popular imitations.

for lampooning the Dons. He often took part in private theatricals at his father's house, "being always ready with an improvisation when another fellow happened to forget his part." A Polish actor, who was stage manager on such occasions, gave it as his opinion that Frederick was born to be a great comedian.

In 1825 he again appeared in public, playing the first movement of a concerto by Moscheles, and improvising on a newly invented instrument, the aelopantaleon, — an attempt at combining the effects of the harmonium with those of the pianoforte. There is no direct record of the quality of his playing on this occasion, but a Warsaw correspondent of the *Allgemeine musikalische Zeitung*, Leipsic (this is the first professional notice of Chopin), reported that "young Chopin distinguished himself in his improvisations by the abundance of his ideas." Soon afterwards he played upon the aelomelodicon, another instrument of the harmonium kind, before the Russian Emperor Alexander I., who rewarded him with a diamond ring.

In 1825 also was published Chopin's op. 1, "Premier Rondeau," C minor. From this time onwards to 1827, when he left the Lyceum, it is clear that the study of music had got the upper hand. He seems to have tried his best to get through some school work as well: perhaps to the detriment of his health, as it has been suggested. At the final examination he just managed to pass *without* distinction.

Henceforth, with the full consent of his parents and the encouragement of Elsner, music was to be his sole aim and his profession. Taking the little Rondo in C minor as the gauge of his attainments in 1825, we must suppose that his powers developed rapidly; for in 1828 he was allowed to start on a journey to Berlin.* He must have practised assiduously, with a view to obtaining novel effects; and with the aid of the new pianoforte technique, which then dawned upon him, to have striven hard to get out of the beaten tracks in composing for the instrument. Excepting the Variations on "La ci darem," op. 2, and the

FREDERICK CHOPIN.

Reproduction of portrait after a drawing by A. Duval.

* There is no need to chronicle minor excursions, such as those to Reinerz, a little watering place in Silesia, where he stayed with his mother and sisters, and gave a charity concert; to the country residence of a member of the Skarbeck family, his father's friends; to the seat of Prince Radziwill, governor of Posen, and distinguished musical amateur. Liszt's assertion, by the way, that Prince Radziwill paid for Chopin's education, rests on mere gossip, and is entirely without foundation.

Trio, op. 8, which was then almost completed, and which he published himself, the efforts of these years are contained in the posthumous works: the Polonaises in G minor, D minor, and B flat, the Nocturne in E minor, the Rondo for two pianos, the Sonata, op. 4, etc.

In 1829, Hummel, then in the zenith of his fame, but with his powers as an executant beginning to decline, visited Warsaw. Paganini soon followed him. Unfortunately no trustworthy record remains as to the impression the performances of these masters produced upon Chopin. Chopin in those early days closely studied, imitated and emulated the concertos and certain minor pieces of Hummel; and we know that he continued to hold Hummel's work in high esteem all along, particularly for teaching purposes. Yet, admitting that Chopin in his early compositions appears as a disciple of Hummel, it is doubtful whether the example of Hummel as a player counts for much in the development of Chopin's style. Of Paganini, who so powerfully influenced Liszt, there is hardly a trace.*

About the middle of July, 1820, Chopin set out, accompanied by three friends, on a journey to Vienna. Some time previously, various manuscripts of his had been sent to Haslinger, a leading Viennese publisher. On presenting himself at Haslinger's with a letter of introduction from Elsner, he was received with profuse expressions of good-will, and told that one of his compositions would soon be in print, the Variations on Mozart's "La ci darem la mano," op. 2.

"Count Gallenberg,† who happened to come in opportunely," urged him to give a concert at the Kärntnerthor theatre, of which he was the lessee; a lucky chance, as it seemed to Chopin and actually proved to be.

He paid many visits in Vienna. And wherever he went he got the same advice: "Give a concert." Capellmeister Würfel (one of Haslinger's people), who had known him at Warsaw, asserted that it would be "a disgrace to himself, his parents, and his teachers not to make an appearance in public," and that "no one who has composed anything new and wishes to make a noise in the world can do so unless he performs the work himself." Moreover, he was assured that the newspapers would say pleasant things. In short, Haslinger, an astute man of business, who had a vision of a monetary success with Chopin's pieces, was pulling the wires with a will! Various pianoforte makers offered their instruments. "As I claimed no honorarium" (of course, there was none to be had), "Gallenberg hastened on my appearance." On the 11th of August, 1829, when all the world was out of town, the concert took place, and Haslinger's journals pronounced it a great success.

Chopin improvised on a theme from "La Dame Blanche," and on a Polish tune, "Schmiel," which although it did not satisfy himself, pleased the audience. "The members of the orchestra cursed my badly written music" (*i. e.*, the defective band parts) "and were not at all favorably inclined towards me, until I began the improvisation; but then they joined in the applause." On the 18th of August he appeared again; producing the "Krakowiak," and repeating the Variations. There was a paying audience on this occasion; professional musicians were struck by the charm of his style; the critics appreciated him at something like his true value; everybody appeared kindly disposed towards him.

One of his peculiarities as an executant touched upon in the report of the "Theaterizeitung" was: "There were defects noticeable in the young man's playing, among which we may specially mention the non-observance of the indication by accent of the commencement of a bar," that is to say, he was remarkable for just and delicate phrasing, and did not choose to beat time with his fists! Another account emphasizes the fact that "he is a young man who goes his own way," and that "he desires to produce good music" rather than to please. "He executed the greatest difficulties with precision and accuracy, rendering all sorts of passages with the utmost neatness." The principal stricture amounted to no more than that his tone was "insufficient for a large room." He in his turn asserted that the Viennese people had a taste for

* A comparison of dates shows that Hummel, who was born 1778, and died in 1837, was Chopin's senior by thirty-one years; Chopin's date being 1809–49. Cramer, 1771–1858, was thirty-eight years older; Ries, 1784–1838, twenty-five years; Field, 1782–1837, twenty-seven years; Kalkbrenner, 1788–1849, twenty-one years; Moscheles, 1794–1870, fifteen years; Czerny, 1791–1857, eighteen years; Mendelssohn, 1809–47, was born a month before Chopin and died two years before him; Schumann (1810–56) was his junior by one year.

† The husband of the Contessa Giulia Guicciardi, to whom Beethoven's Sonata in C sharp minor, op. 27, is dedicated.

thumping, and that he would "rather be told he had played too delicately than too roughly." "It is *my* manner of playing." One likes to hear of his making friends with Count Moritz Lichnowski, Beethoven's friend, to whom the Sonatas op. 35 and 90 are dedicated; and with Schuppanzigh, Beethoven's leader of quartets. With Czerny, Chopin played duets on two pianos. "A good man, but nothing more;" on bidding farewell "Czerny was warmer than his compositions." A young and pretty lady pianist, Leopoldine Blahetka,* openly set her cap at him, offered her compositions as a souvenir, etc.

His musical education was now to receive its complement in an *éducation sentimentale*. To a Western mind the sentiments expressed in certain letters of his to the bosom friend Woyciechowski, a Polish country gentleman and quondam schoolfellow, appear over-warm and exaggerated. But we are told that sort of thing is Sarmatic, Slavonic, pertaining to the manners of the time. The advances of the Viennese young lady were met with a polite bow. "I have already found my ideal, which I worship faithfully and sincerely;" to wit, Constantia Gladkowska, a young and good-looking vocalist, pupil of the Warsaw Conservatoire. "Six months have elapsed, and I have not yet exchanged a syllable with her." "Whilst my thoughts were with her I composed the Adagio of my Concerto (the concerto in F minor) and early this morning she inspired a valse which I send along with this letter." (Op. 70, No. 3, a posthumous publication.) In other words, the ebullience of the springtime in human life had now taken hold of him; he wrote this, that, and the other beautiful piece of music, and attributed the inspiration to the lady's image, her indifference, her kindness, her coquetry. The attitude of sentimental exaggeration he chooses to adopt appears essentially musical, as Chopin conceived music.

We must suppose him, under the stimulant of his sentiments, Platonic or otherwise, to have composed piece after piece, concertos, études, polonaises, mazurkas, nocturnes, valses, even a number of songs. Before starting on his travels, he gave a farewell concert, which was so successful that he was advised to give a second, and a third.

* Her name occurs in Schumann's writings, "Music and Musicians."

Chopin left Warsaw on the 1st of November, 1830, never to return.

Rarely has a young musician begun his professional career better equipped with original compositions fit for performance in public. Besides the two Concertos, the Variations on "La ci darem," the "Krakowiak," the Fantasia on Polish airs, and the Polonaise in E flat, afterwards rewritten, and published as op. 22, all with orchestra, he was provided with a Trio for pianoforte and strings, an "Introduction and Polonaise," C major, for piano and violoncello, and a number of solo pieces, études, nocturnes, valses, polonaises, mazurkas. And rarely indeed has a musician's tour been carried out with so little substantial result. He was nine months in getting to Paris, stopping at Breslau, Dresden, Prague, Vienna, Munich, Stuttgart, making many friends, and gaining abundance of private applause; but it seems doubtful whether during all this long time he managed to secure a single five-pound note, either by the sale of manuscripts or by performances in public. The times were the reverse of favorable for musical enterprise. A general sense of insecurity, rumors of war, financial troubles, pervaded Europe.

At Vienna, Haslinger found that the sale of "good music" (Hummel and so forth) had practically ceased; "he therefore lays all MSS. (Chopin's and Elsner's included) aside, and prints only waltzes." Hummel himself was very polite, and called on Chopin with his son. "Aloys Schmitt has caught it from the critics, although he is already over forty years old, and composes eighty-year-old music!" Czerny "has again arranged an overture for eight pianos and sixteen performers, and seems to be very happy over it!" Young Döhler and young Thalberg were weighed in the balance and found wanting. "Thalberg plays well, but he is not my man." "He takes tenths as easily as I do octaves, and wears studs with diamonds. Moscheles does not at all astonish him; therefore it is no wonder that only the tuttis of my concerto find favor. For *he* also writes concertos." In July, 1831, Chopin travelled via Linz and Salzburg to Munich, where he had to wait some weeks for supplies from home. He gave a morning concert, at the latter city, playing his E minor Concerto, and the Fantasia on Polish airs. From Munich he proceeded to Stuttgart, and during his stay there learnt the news of the taking

of Warsaw by the Russians. Writing from Paris, Dec. 16, 1831, he says, "All this has caused me great pain. Who could have foreseen it?" His impassioned study in C minor (op. 10, No. 12), with its wild cry of despair, is said to have been conceived at this time.

Chopin arrived in Paris in the autumn of 1831, depressed, discouraged, and rather short of money. He was in the habit of saying that he had come to France *en route* for England and the United States; but Paris became his true home.

Apart from his genius for music, several things told in favor of his obtaining a good footing there in a comparatively short time. Some such things were his delicately refined appearance and manners, his knowledge of French (he spoke French with ease, though with a slight foreign accent), and the fact of his being a Pole. Just then, Poland's fate attracted much attention and sympathy in France. All sorts and conditions of Polish refugees arrived and were assisted by government. A Polish name, in certain circles, was as good as a letter of introduction. The Polish insurrection formed the subject of a play which night after night drew crowds, eager to see the representation of combats and dances in the national Polish costumes.

Chopin's personal appearance at this time is thus described by Prof. Niecks: "His face was clearly and finely cut, especially the nose with its wide nostrils; the forehead was high, the eyebrows delicate, the lips thin, and the lower one somewhat protruding." To this may be added "eyes of a tender brown," "beer colored," as Count Wodzinski quaintly has it, and rather dreamy; hair of a light chestnut, which he wore long; delicately formed hands; small feet; a pale complexion; and a prevailing expression of languor and melancholy which, however, was always ready to change to one of light-hearted merriment. "Chopin was at his best in the company of young people of his own nation." He brought a few letters of introduction to musicians and publishers, and set to work, with what for him was very great energy, to make acquaintances, and to pave the way for some appearance in public. Erelong he knew most musical people of note, and was on good terms with some of the leaders. Several aristocratic Polish families, who settled in Paris, welcomed him as they had done of old at Warsaw. He was asked to give lessons, etc.

There is plenty of what looks like genuine information to be had in print and from private sources as to his manner of life and work. Unfortunately, even the familiar letters of his friends and companions show the mythopœic faculty very busy indeed, so that one has to read between the lines, and carefully guard against mere gossip. It appears best to extract little touches from the master's own letters showing his relations to, and his estimate of, musicians and things musical: —

"There are more pianists in Paris than in any other town, and among them a greater percentage of impostors." "You will easily imagine how curious I was to hear Herz and Hiller; they are ciphers compared with Kalkbrenner. Honestly speaking, I play as well as Herz, but I wish I could play as well as Kalkbrenner. If Paganini is perfect, so also is he, but in another way. His repose, his touch, the ease of his playing, I cannot describe to you; one recognizes the master in every detail." Kalkbrenner offered to take Chopin as a pupil, — a preposterous offer it appears to us now, — and Chopin actually attended some of Kalkbrenner's classes! Whether he did this partly with a view to attain status in Paris is an open question. "Kalkbrenner remarked that I had the style of Cramer, but the touch of Field. It amused me that Kalkbrenner when he played to me made a mistake, and did not know how to go on; but it was wonderful to see how he found his way back again." "I told him I knew very well what I lack; *but I will not imitate him.*" "He has convinced me that I play well only when I am in the right mood for it, but less well when this is not the case. This cannot be said of him, whose playing is always the same." "Perhaps I cannot create a new school, however much I may wish to do so, because I do not really know the old one; but I certainly *do* know that my tone-poems have some individuality in them, and that I always strive to advance."

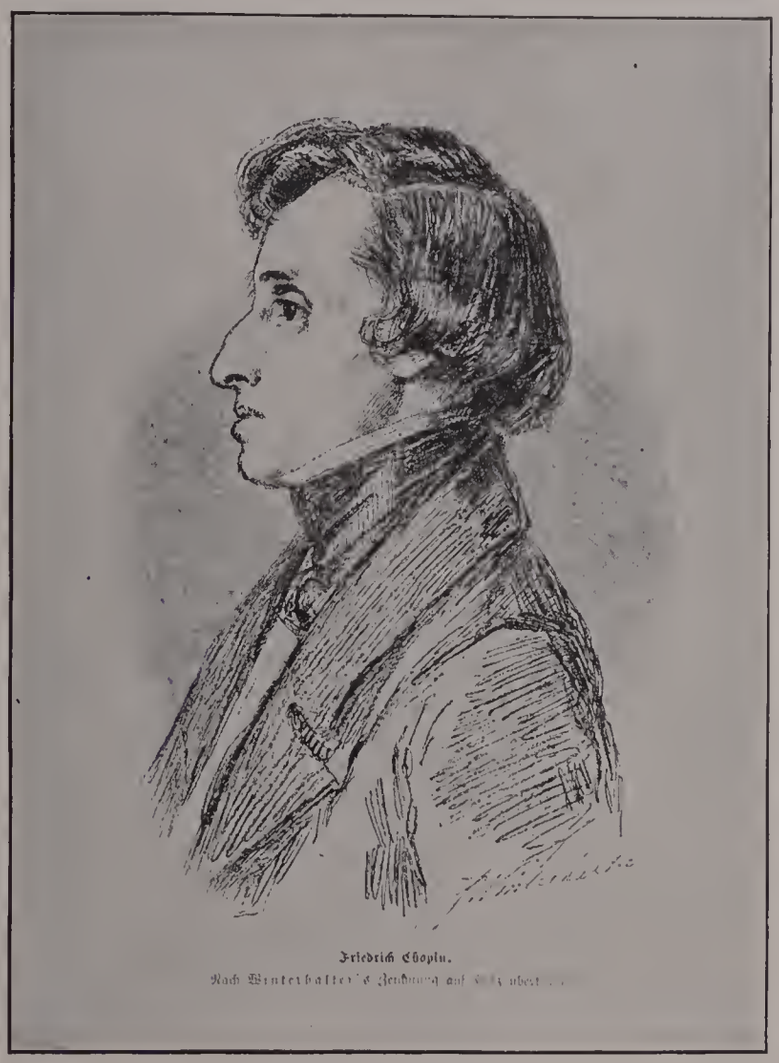
How odd all this sounds nowadays! It is, however, quite conceivable that Chopin, at that time, had not a complete command of technique, *i. e.*, the manipulative process by means of which an artistic result is produced with something like certainty, no matter whether the player be found in the mood for playing or not, which makes the performances of men of inferior talent such as Kalkbrenner, Moscheles, or Thalberg so much more

sure of success when they *recite* in public. Besides, it is admitted that Chopin did not particularly excel in the rendering of music other than his own. Whilst still attending Kalkbrenner's classes, Chopin wrote to Elsner in a bolder strain: "So much is clear to me, I shall never become a Kalkbrenner; he will not be able to alter my perhaps daring, but noble resolve, *to create a new era in art.* If I now continue my studies, I do so only in order to stand, at some future time, on my own feet." Elsner wanted him to attempt an opera, and it would seem that he actually once had a libretto in hand, but, in the end, he confined himself to recording some of his dreams at the pianoforte, wisely, as we all now think. The reverse side of the Kalkbrenner medal is amusing: Kalkbrenner had, as Marmontel records, "certain etroitesses de caractere," which "narrownesses" brought the evil tongue of his younger contemporaries down upon him. Heine called him a "mummy," and described him as being "dead long ago and having recently married!" "He looks like a bonbon that has been in the mud." When Chopin published his Concerto in E minor, he dedicated it to Kalkbrenner.

Other of Chopin's friends and acquaintances were Cherubini, Bellini, Baillot the violinist, Brod the oboe player, Franchomme the violoncellist (his friend for life), Hiller, Osborne, Pixis, Berlioz, Meyerbeer, Liszt, Delacroix.

After sundry delays and difficulties, Chopin's first concert came off on the 26th of February, 1832. The receipts failed to cover the expenses. The audience consisted chiefly of Poles, who, like most of the French people present, had free tickets. But it was a capital advertisement, many musical celebrities attended, and Chopin's performances astonished the experts. After this, says Hiller, "nothing more was heard about the lack of technique; and Mendelssohn applauded triumphantly:" (Mendelssohn deemed Chopin worth twenty Kalkbrenners.) On May 20, 1832, Chopin played again in public at a concert given by the Prince de la Moskowa for the benefit of the poor.

There is no better evidence of his professional success than the following lines from a letter of his, written towards the end of January, 1833: "Pupils



FREDERICK CHOPIN.

Reproduction of a portrait after a sketch by Winterhalter.

of the Conservatoire, nay, even private pupils of Moscheles, Herz, Kalkbrenner, choose to take lessons of me, and profess to regard me as the equal of Field." After some modest excuses for such apparent boasting, he continues: "To-day I have five lessons to give; you will think I must be amassing a fortune, but the inevitable cabriolet and the white gloves almost consume the earnings, and without these things people would deny my *bon ton.*" With the latter remark he touches upon the dark side of his apparently brilliant life in Paris. All along circumstances compelled him to live after the fashion of people with ten times his means. This was a source of trouble and downright embarrassment to him later on, when his health

began to fail. In the winter of 1832–3 he took part, together with Hiller and Liszt, in a performance of Bach's Concerto for three harpsichords (of course they played upon grand pianofortes), and was again associated with Liszt, in a duet which they played during the intervals of a dramatic performance for the benefit of Miss Smithson, the Irish actress, and now bankrupt manageress, who afterwards became the wife of Berlioz.

John Field came to Paris after a long residence in Russia during the winter of 1832–3. He was then about fifty years of age, and past his prime both as a man and as musician. "Un talent de chambre de malade," was his description of Chopin, dictated probably by a comparison of Chopin's nocturnes with his own. What Chopin said or thought of Field as a player is not on record; that he acknowledged many an obligation to him as a composer is, however, certain. Field's *cantilena*, in the nocturnes, foreshadows Chopin's; so does his use of the pedals and the peculiar form of his accompaniments based on the effect of the pedals. But, after all, Field's *cantilena*, like Chopin's, rests on that of the Italian opera, and the most characteristic pedal effects derive from Beethoven.

About the same time Berlioz returned from Italy, and Chopin, through the mediation of Liszt, had frequent opportunities of meeting him. There cannot have been much sympathy between the two men at the outset; and as far as Chopin is concerned, it grew less in course of time. Chopin had a very exclusive taste with regard to the adjustment of artistic means to artistic ends, and a refined, emotional standard of his own. Some of the eccentricities and excesses in which Berlioz and Liszt were prone to indulge appeared to him ridiculous. Franchomme asserts that as early as 1833 (probably later), Chopin said that he had expected better things from Berlioz, and declared that Berlioz's music was such as to justify any man who chose to break with him. A singularly violent and exceptional expression of sentiment on the part of Chopin, if it is true as reported. "Il se mourait toute sa vie!" was Berlioz's sneer at Chopin (1852).

From 1833, when he published the three Nocturnes, op. 9, to 1847, when his last work, the Sonata for pianoforte and violoncello, op. 65, left the press, each year's catalogue of musical novelties contained some items signed Frédéric Chopin.

Publishers paid fair, sometimes rather high, prices, the musical press uttered its oracles in an appreciative, or depreciative, or abusive tone; professional pianists and the most advanced amateurs bought copies in a sufficient number to keep the ball rolling, etc. Schumann already in 1831 greeted the Variations, op. 2, with a shout, "Hats off, gentlemen! a genius!" and the musical world soon took up the cry. Before 1840 it was clear to those who had eyes to see and ears to hear that a great European reputation was being formed.

The winter of 1834–5 saw the last of Chopin as a professed virtuoso. He played in public subsequently, but on rare occasions, six or eight in all. The three quasi-private concerts he gave in 1841, 1842, and 1848 were distinctly *composer's* concerts, *i. e.*, the thing played was the point, rather than the manner of playing, however exquisite. The record of 1834–35 is as follows: On Dec. 7, 1834, he played an *Andante;* * at the third and last of Berlioz's concerts given at the Conservatoire, when the programme included Berlioz's overtures "Les Franc-Juges," "Roi Lear," and the Symphony, "Harold en Italie."

Again, on Christmas Day, 1834, he played, together with Liszt, Moscheles's "Grande Duo a quatre mains," op. 47, which was executed, as the *Gazette Musicale* reports, with a rare perfection of talent by the two greatest pianoforte virtuosos of our time. They also played a duo for two pianos on a theme of Mendelssohn's, written by Liszt, the manuscript of which has disappeared.

April 5, 1835, seems to be the true date of an unfortunate evening concert at which Chopin's playing of his Concerto in E minor met with so lukewarm a reception that he came to regard an appearance before a miscellaneous concourse of people as a kind of martyrdom. "The plaudits of his friends and a few connoisseurs alone disturbed the cold and somewhat bewildered attitude of the majority of the audience."† He appeared once more, and for the last time in public, at Habeneck's benefit, — the only one of the great and justly celebrated concerts of the *Societe des Concerts du Conservatoire* he ever took part in. Here, before

* Probably the *Andante spianato* which stands as the Introduction to the Polonaise in E flat, op. 22.

† Liszt used to relate that Chopin had already been sadly discouraged by the cold reception he met with at Berlioz's concert, some months ere this.

an audience accustomed to good music, he was more at ease, and had no reason to be dissatisfied with the welcome accorded to the "Polonaise avec introduction," *i. e.*, the Polonaise in E flat, op. 22, and to his playing.

In the summer of 1835, Chopin met his parents at Carlsbad. From that place he went to Dresden, and to Leipsic, where he was received by Mendelssohn, and introduced to his ardent admirer, and champion in the German musical press, Schumann. Clara Schumann, then Fräulein Wieck, played her future husband's Sonata in F sharp minor, op. 11, still in manuscript, to Chopin; and the latter in return "sang" (so the effect of his touch was described) a nocturne (E flat, op. 9). Here is Mendelssohn's deliberate opinion of Chopin (letter to his family, Oct. 6, 1835): "Chopin intended to stay only one day, so we spent it together, and had a great deal of music. . . . There is something thoroughly original and at the same time so very masterly in his playing, that he may be called a really perfect virtuoso; and as every kind of perfection is welcome and gratifying to me, that day was a pleasant one. . . . I was glad to be once more with a thorough musician, not with those half-virtuosos and half-classics, who would gladly combine in music *les honneurs de la vertu et les plaisirs du vice*, but with *one who has his perfect 'genre,' and well-defined direction.* To whatever extent it may differ from my own direction, I can get on with it well enough; but not so with those half-men." (He means Kalkbrenner, Herz, Thalberg, Döhler, etc.)

"On Sunday evening, Chopin made me play my oratorio to him ('St. Paul'), while certain Leipzigers crept into the room to stare at him. Between the first and second parts he dashed off some of his new Etudes and a new concerto movement, greatly to the astonishment of the said Leipzigers, and I afterwards resumed my 'Paulus'; it was just as if a Cherokee and a Kaffir had met and conversed."

Mendelssohn here and elsewhere lays the stress on Chopin's playing; as to the value of his compositions, Mendelssohn's *dictum* is vague, to say the least of it: "Sometimes one really does not know whether Chopin's music is right or wrong." The Preludes, op. 29, are probably the last of Chopin's publications which became known to Mendelssohn.

Schumann's reports of Chopin's playing and composing are rapid sketches, full of little characteristic traits, for the most part mere records of the moment, but all show a pleasant feeling of comradeship and genuine sympathy: —

"A never to be forgotten picture to see him sitting at the piano like a dreaming seer"; "he had the habit of passing, at the end of each piece, the finger quickly over the whizzing key-board, as if to get rid of his dream by force"; "imagine an æolian harp that has all the scales, and that these are jumbled together by the hand of an artist into all sorts of fantastic arabesques, but in such a manner that a deep fundamental tone and a softly singing upper part are always audible, and you have an idea of his playing." "He is the boldest, the proudest poet of our day."

Another and similar journey, to Marienbad, Dresden, Leipsic, was made in the following summer, the principal object of both tours being, it would seem, an affair of matrimony. Briefly stated, the facts are as follows: Three sons of Count Wodzinski had been educated at the school of Chopin's father. As a boy, Chopin had repeatedly stayed with their parents in the country, and made the acquaintance of their little sister, Maria. The family left Poland after the Russian occupation, and settled temporarily at Geneva. Chopin now and then wrote to them. He visited them at Dresden in 1835, when they were on the way back to Poland; and joined them again at Marienbad in 1836, where he proposed to Mdlle. Maria, still in her teens. He was rejected, on the ground, if we may accept the lady's statement, that "she could not run counter to her parents' wishes," etc. Not long afterwards she was married to a son of Chopin's godfather, Count Frederick Skarbeck. The little love story has been variously related, and turned into something like a novel. The present writer's impression is that the relatives on both sides (probably the younger people more than the elders) were at first desirous of a match; that the young lady was courted *comme il faut;* and that, eventually, a better *partie* was found for her. Among Chopin's posthumous works there is a plaintive little "Tempo di valse" in F minor (op. 69, No. 1) dated "Dresden, September, 1835, pour Mdlle. Marie," the autograph of which she treasured as *L'Adieu.*

Between July 11 and 22, 1837, Chopin, accompanied by Camille Pleyel and a Polish friend, paid a flying visit to London, to consult a doctor, and to

establish business connections which resulted in the successive publication of his works by the firm of Wessel & Co.

He played at Mr. James Broadwood's private residence in Bryanston Square; but, according to Moscheles's Diary, "visited nobody, and did not wish to be visited, as every conversation aggravates his chest complaint." Allusions to his frail health now become more and more frequent, whenever his name occurs in contemporary private records. There can be no doubt that the outward signs of phthisis, probably inherited from his father, now began to show themselves in an unmistakable manner.

It is hardly possible to-day to write a few just lines on Chopin's friendship with George Sand, Madame Dudevant. The witnesses, nine out of ten, are suspect. One cannot move a step without treading on dangerous ground. The old mythopœic faculty appears, again, to have been particularly busy, and even to have joined hands with a more recent gift of barefaced lying! It is hard to discern who is who, and what is what. Early in 1837, Liszt introduced Monsieur Frédéric to Madame George, or, with a slight and perhaps correct change in the appellations, Monsieur George to Mademoiselle Frédéric. Monsieur, or Madame, the senior by about five years, the mother of two children, and separated from her husband, was known for her literary gifts and the wild Bohemian life she had been leading. A pleasant acquaintance gradually developed into something like a civil marriage. It ended, after about nine years, in a complete rupture, which saddened the close of Chopin's life. The first hint at the intimacy is contained in the postscript to a letter written by Chopin in 1837, "I may perhaps go for a few days to George Sand's." He did in fact go to Nohant, Madame Sand's country house, near La Châtre, in Berry, in the summer of that year, and again in the summer of 1838. It was decided that they should spend the winter of 1838 in the south. One of the Balearic Islands, Majorca, was fixed upon. Madame Sand would economize, and write a book about the little-known island. Chopin would recover his health, and be happy in her company.

The little family party, Madame Sand, her son Maurice, her daughter Solange, a maid-servant, and Chopin, met at Perpignan, in the beginning of November, 1838, and proceeded by Port-Vendres and Barcelona to Palma. They returned to France by Barcelona and Marseilles early in March, 1839.

A few extracts from letters will show the shifting aspect of things outward and inward. Here is Chopin, basking in the sun (letter to Fontana, Palma, Majorca, Nov. 15): "I am at Palma, among palms, cedars, cactuses, aloes, and olive, orange, lemon, fig, and pomegranate trees, etc., which the Jardin des Plantes possesses only, thanks to its stoves. The sky is like a turquoise, the sea like lapis lazuli, the mountains like emeralds. The air? The air is just as it is in heaven."* "I shall probably take up my quarters in a delightful monastery in one of the most beautiful sites in all the world: sea, mountains, palm-trees, cemetery, church of the Knights of the Cross, ruins of mosques, thousand-year-old olive-trees! . . . Ah, my dear friend, I am now enjoying life a little more; I am near what is most beautiful! I am a better man."

The temperature was still sixty-four degrees Fahrenheit. They inhabited the villa Son-Vent (Sound of the Wind) "furnished; with a garden, and a magnificent view," for fifty francs *per month*. But the wet season set in suddenly, and the temperature fell to thirty-four Fahrenheit! The villa Son-Vent was more than draughty! "The walls were so thin" (Madame Sand writes) "that the lime with which the best room was plastered swelled like a sponge. . . . The house, without a chimney, was like a mantle of ice on our shoulders. . . . We could not accustom ourselves to the stifling odor of the braziers (charcoal fires in portable iron grates), and our invalid began to ail and cough. . . . We became an object of dread and horror to the population. We were accused and convicted of pulmonary phthisis, which is equivalent to the plague, in the prejudices regarding contagion entertained by Spanish physicians." "Gomez, the landlord, declared, in the Spanish style, that we *held* a person who *held* a disease, . . . and requested us to leave forthwith." He made them pay for the lime-washing of the entire house, which he *held* to have been infected by Chopin.

They resolved to take refuge in the monastery,

* See George Sand's "Un Hiver à Majorque," and the account of the sojourn at Palma in "Histoire de ma Vie." *Couleur de rose* both, but acceptable reading withal.

FREDERICK CHOPIN

Reproduction of a lithograph portrait after Ary Scheffer's painting from life.

F. CHOPIN.
Nach dem Medaillon von Lang
Rad. v. F. Schauer in Berlin

as no suitable lodgings could be got for love or money. Madame Sand to Madame Marliani: "*Mon Dieu*, how hard, difficult and miserable the physical life is here! It is beyond what one can imagine." "The good Chopin misses his piano very much. It has left Marseilles, we shall perhaps have it in a fortnight." "By a stroke of good fortune I have found for sale a clean suite of furniture, charming, for this country, but which a French peasant would not have. I had unheard-of trouble to procure a stove, wood, linen, and who knows what else. To-morrow we depart for the Carthusian monastery of Valdemosa, the most poetical residence on earth," etc.; the letter ends with a blunt statement: "in short, our expedition is, in many respects, a frightful *fiasco*."

Jan. 15, 1839, to Madame Marliani: "There are rains here of which one has elsewhere no idea; it is a frightful deluge. 'Le petit Chopin' is very depressed, and always coughs very much. His piano has at last arrived at Palma; but it is in the clutches of the custom-house officers, who demand from five to six hundred francs duty, and show themselves intractable." In February it was at last released on a payment of three hundred francs. Chopin finished, and sent to Paris the Préludes; and promised a Ballade, op. 38, in F, a Polonaise, op. 40, No. 2, in C minor, and a Scherzo, op. 39, in C sharp minor.

Madame Sand went to work, with the energy of despair, to make things endurable for Chopin; if her own account can be taken to represent the reality, her conduct under the most trying circumstances speaks greatly in favor of her kindness of heart and matronly instincts. Everything, it seems, devolved upon her. She acted as physician, nurse, schoolmistress, housekeeper, cook, factotum; worked as such all day, and wrote till midnight; her chief difficulties consisted in vain attempts to keep the rooms warm, or rather to keep the stove from smoking, and to contrive something which Chopin could eat. He grew more languid and listless, day by day; his cough and his mental disquiet increased. "He took an intense dislike to Majorca"; "the *pauvre grand artiste* was a detestable patient," etc. He began to spit blood, and was in a very bad way indeed.

He insisted upon a speedy return to France; on their return, early in March, he was carefully nursed at Marseilles till May; and after a little excursion to Genoa, the summer was spent at Nohant.

Chopin had got into debt. Naturally, he was anxious to make the most of his manuscripts; and money transactions with publishers form the staple of his letters at this period.

Reference has already been made to the shady side of the life in Paris. Chopin had to live on what he could get from publishers and pupils. It is true, publishers were always ready to pay a good price for his manuscripts, and his terms for lessons were high, twenty or even twenty-five francs per lesson of about three quarters of an hour. But he did not compose for the market, and paying pupils in sufficient number were forthcoming only during the season, that is to say, from about the middle of October to the end of June. His health did not permit him to exceed an average of five or six lessons per day. His tastes inclined towards elegance and a certain amount of luxury, his lodgings were expensive, he had to keep a man-servant; moreover, he was rarely without some parasite, some needy compatriot, who adored him, wrote his business letters, ran his errands, and shared his purse. Several attempts at saving something for a rainy day proved futile; and when illness set in during the troubled times previous to the revolution of 1848, the master was indeed in sad plight. The numerous publications in 1840 and 1841 extend from op. 35 to 50, and include some of his finest works.

During the greater part of seven years after the return from Majorca, 1840–47, we must suppose Chopin fairly content and happy, in the retired but busy life he led as a member of Madame Sand's family. They resided, first at No. 16 Rue Pigalle, then in the quiet and aristocratic-looking Cité (court or square) d'Orleans when they were in Paris, and generally spent the summer holidays at Nohant. Chopin played a good deal in private; appeared at St. Cloud before the Royal family, together with Moscheles, in the winter of 1839; gave a little concert of his own on the 26th April, 1841, at Pleyel's rooms; and another on the 21st February, 1842. Barring these concerts, and the meeting with Moscheles, of which some little account ought, but for want of space cannot be given, there is nothing that demands special record before 1847, when Chopin returned to bachelor's quarters.

"Semi-public benefit concerts" is perhaps the best description of the two occasions when Chopin did himself justice before a select audi-

ence. The arrangements on both occasions were perfect from his particular point of view,—no business muddles, slight expenses, no preliminary puffing in the press, tickets taken up eagerly in private, a gathering of intelligent and refined people, mostly friends and pupils; a rare success, both artistically and pecuniarily. Hardly anything that is tangible can be got from the printed reports concerning these performances; not even from Liszt's rather high-flown account.

Moscheles, like Mendelssohn, seems now and then to have found it difficult to make up his mind whether Chopin's music was "right or wrong." Being neither a hostile nor a particularly sympathetic witness, his testimony may fairly be taken to represent the average opinion of contemporary craftsmen.* It is curious to contrast his hesitation and reserve with the warm impulse of Schumann.

The incidents which led to the cessation of Chopin's friendship with Madame Sand need not be discussed here. Let it suffice to say that she published "Lucrezia Floriani," a novel in which Chopin figures as Prince Karol, in 1847.

In October of this year the Sonata, op. 65, in G minor, for piano and violoncello, his last publication, left the press.

The approach of the revolution was already being felt, when he gave his last concert in Paris, on Feb. 16, 1848. He took part in a Trio by Mozart, together with Alard and Franchomme, and in the Scherzo, Adagio, and Finale of his Sonata with violoncello; and played, besides, a number of solo pieces, amongst which the Berceuse, the Valse in D flat, op. 64, and the Barcarolle are specially mentioned. Sir Charles Hallé, who was present, relates that Chopin, to husband the little power remaining to him, played the *forte* version of the subject towards the end of the Barcarolle *pianissimo*, and with all manner of refinements. Such substitution of delicate gradations for effects of powerful sonority seems to have been a habit he gradually acquired as debility gained upon him.

The disturbances in Paris brought about the usual exodus of artists. Chopin repaired to London, where he arrived on the 21st of April (1848). "M. Chopin's visit is an event for which we most heartily thank the French Republic," writes the critic of the Athenæum, H. F. Chorley. "He was but the ghost of his former self," Chorley told the present writer in 1863; "they had to carry him upstairs at Broadwood's and elsewhere." He played at Lady Blessington's at Gore House, Kensington; also at Stafford House, the Duchess of Sutherland's. Erard sent him a piano, so did Broadwood, so did Pleyel, "which makes three," he wrote from 48 Dover Street, Piccadilly; "but I do not find time to play them." He gave two morning concerts, one at Mrs. Sartoris's (Adelaide Kemble); the other at Lady Falmouth's. He also appeared at Manchester, Aug. 28, 1848, "sixty guineas in prospect." "His playing was too delicate to create enthusiasm, and I felt truly sorry for him," reports Mr. Oshorne. Another sum of sixty pounds is said to have been harvested at Glasgow. On the 4th of October there was an evening concert at Edinburgh, followed by visits to Scotch friends, Miss J. W. Sterling (to whom he had dedicated the Nocturne op. 55), and her many relatives.

Chopin to Grzymala, letter dated "Keir, Perthshire, Sunday," Oct. 1, 1848 (Stirling Castle in view before him): "No post, no railway, also no carriage (not even for taking the air), no boat, not a dog to be seen—all desolate, desolate!" He was desperate. "Things are getting worse with me every day. I feel weaker; I cannot compose, not for want of inclination, but for physical reasons." He was nearing the end. Both in England and in Scotland, the most diverse people had been treating him with considerate kindness; everywhere, persons of the most heterogeneous sort had shown some dim conception as to *whom* they were dealing with; but to him, in his agony, it was all desolate, desolate! He returned to Paris, and breathed his last between three and four in the morning of Oct. 17, 1849.

After a rather pretentious funeral service at the Madeleine, when Mozart's Requiem was sung, the body was buried at Père-Lachaise, near the graves of Cherubini and Bellini, "tout Paris" being present. *Il y avait foule. Un tas de grédins et de farceurs sont venus la pour se faire de la réclame, comme d'habitude . . . ça fera de la copie, etc.* An ill-designed and badly executed monument, showing a false date of birth, was gotten up by subscription.

Chopin has been called exclusive, difficult to get at, and the like. Let it be granted that he appeared so, yet why should he be blamed for stay-

* See Moscheles's Diary.

ing off obtrusive strangers with distant politeness? How else can an artist in a quasi-public position defend himself against importunity? It would indeed be far from the mark to fancy Chopin "cold." His emotional nature was volcanic. But music absorbed his energy. From first to last he set the best of himself to music. Is it fair, or even decorous, to demand anything else?

The range of his reading was narrow, hence the few books that pleased him can well serve to illustrate his mental ways. Rousseau's "Nouvelle Héloise" was his song of songs; next to that he delighted in "Consuélo" and other of George Sand's novels; and it may be surmised that he would have read these latter with avidity, even if the authoress had not been his friend. Stephen Heller told the writer that Chopin read and liked a French translation of Ossian. Possibly he did really admire the musical suggestiveness of Macpherson's spurious stuff. He read little poetry, however. Too much of a foreigner to have an ear for the harmonies of French verse, with little Latin and a minimum of Italian, Polish verse was all he had to fall back upon; for one can hardly fancy Chopin reading German verse, though he understood the language. He was lavish in his praise of Mickiewicz, some of whose poems are supposed to have suggested the Ballades.* In spite of his connection with George Sand and her friends, he did not consciously take part in the romantic movement in France, yet he, rather than Berlioz, is in very truth the musical poet of French romanticism.

When teaching, Chopin took great pains with his pupils' touch. Scales had to be played *legato* and with full tone, very slowly at first, and gradually advancing to a quicker pace. The passing of the thumb was facilitated by a slight turning of the wrist. The scales with many black keys (B, F sharp, D flat) were taken first; C major, last of all. In about the same order he gave Clementi's "Préludes et Exercises," beginning with the "exercise" in A flat in the second book. After these he recommended a selection from Cramer's Etudes, Clementi's "Gradus," Moscheles's studies, sundry suites and preludes and fugues of Bach's, and finally some of his own Etudes. A few of Field's and his own nocturnes were also used as studies for the production of a rich singing tone. "Everything, he said, is to be read *cantabile*, even the rapid passages; everything must be made to sing, the bass, the inner parts, etc." Double notes and chords are to be struck together, no *arpeggio* is permitted, unless indicated by the composer. Shakes, which he generally began in the old traditional way, with the auxiliary note, had to be played with perfect regularity — he did not care so much for rapidity — all little ornamental notes with delicate grace, and usually a little precipitated towards the next main note. Whatever Chopin expected his pupil to do, he was always ready to do himself. To favorite pupils he played a great deal, — Bach's fugues and his own works, by preference.

In the notation of fingering, especially of that peculiar to himself, Chopin was not sparing.* In this respect pianoforte playing owes him great innovations, which, on account of their expediency, were soon adopted, notwithstanding the horror with which authorities like Kalkbrenner and Moscheles at first regarded them. Thus, for instance, Chopin, without hesitation, would pass the thumb under the little finger or *vice versa*, both with a distinct bend of the wrist. With one and the same finger he often took two adjoining keys, and this not only when gliding down from a black to the next white key. The passing of the longer fingers over the shorter without the aid of the thumb (see Etude No. 2, op. 10) he made use of very frequently, and not only in passages where the thumb happens to be stationary. The fingering of chromatic thirds based on such practice (he has marked it in Etude No. 5, op. 25) affords the possibility of perfect *legato* with a quiet hand.

Madame Dubois states that Chopin made her begin with the second book of Clementi's "Préludes et Exercises," and that she also studied under him the same composer's "Gradus" and Bach's forty-eight preludes and fugues, a large number of which latter he used to play from memory. Of his high opinion of the teaching value of Bach's pieces we may form an idea from what he said at her last lesson: "Practise them constantly, this will be your best means to get on." The pieces she studied under him included the following: Hummel, Rondo brillant sur un theme russe (op. 98), La Bella capricciosa, Sonata in F sharp minor

* The German translation of the Polish poet's works affords no clew.

* See Mikuli's edition, the fingering there given being in the main taken from Chopin's pencil marks on copies belonging to his pupils.

CHOPIN'S TOMB IN PÈRE LACHAISE, PARIS.

From a photograph made specially for this work.

(op. 81), the Concertos in A minor and B minor, and the Septet; Field, Concertos in A flat and E flat, and several nocturnes; Beethoven, three Concertos in C minor, G, and E flat, and several Sonatas (the "Moonlight," op. 27, No. 2; the one with the Funeral March, op. 26; and the Appassionata, op. 57); Weber, the Sonatas in C and A flat (Chopin, says Lenz, made his pupils play these two works with extreme care); Schubert, the "Ländler," all the waltzes, some of the duets, the marches, polonaises, and the "Divertissement à la hongroise"; Mendelssohn, only the G minor Concerto and some of the songs without words; Liszt, "La Tarantelle de Rossini," and the Septet from "Lucia," "mais ce genre de musique ne lui allait pas." (Nothing of Schumann's is mentioned here, and very little elsewhere.)

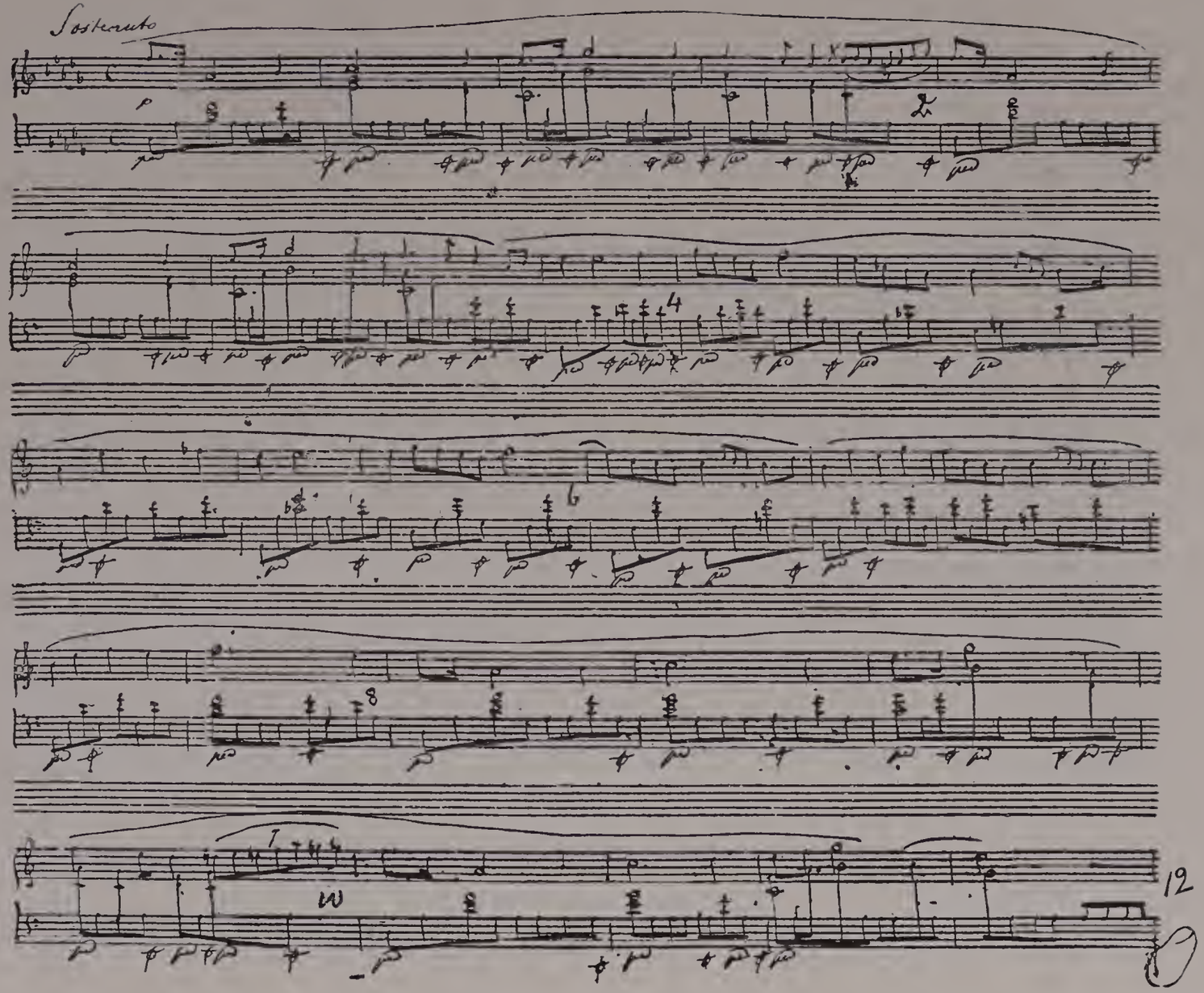
As regards correct time, Chopin was scrupulously particular. It will surprise many to hear that he always kept a metronome on his teaching piano. His *tempo rubato* was *not* an eccentric swaying to and fro in point of speed. "The singing hand, he taught, may deviate; the accompanying must keep time!" "Fancy a tree with its branches swayed by the wind, the stem is the steady time, the moving leaves are the melodic inflections." It follows that certain "readings" of Chopin, which form the stock in trade of many an accredited virtuoso, are mere caricatures.

He disliked exaggerated accentuation. "It produces an effect of didactic pedantry." "You must *sing* if you wish to play, hear good singers, and learn to sing yourself." Every promising pupil was sent to his friend, Henri Reber, for harmony and counterpoint: "you ought to know what you are about, from a grammarian's point of view." Pupils were also advised to practise *ensemble* playing; duos, trios, quartets, if first-class partners could be had, otherwise pianoforte duets. He liked to have a second pianoforte at hand to accompany the pupil, and to show by example what he wanted.

To a student the perfect finish of Chopin's pieces affords ample evidence of the care and labor he has expended upon them. A comparison of the posthumous pieces with those he published himself shows that he must have rejected copy enough to fill scores of pages. As he preferred forms in which some sort of rhythmic or melodic type is prescribed at the outset, he virtually set himself the task of saying the same sort of thing over and over again. Yet he seems inexhaustible; each Prelude, Etude, Impromptu, Scherzo, Nocturne, Ballade, Polonaise and Mazurka presents an aspect of the subject not pointed out before, each has a birthright of its own. Chopin appears as one of the rarest inventors, not only as regards the technicalities of pianoforte playing, but as regards composition. That is to say, besides being a great master of his instrument, he is a great singer, in that high sense in which Keats and Coleridge and Tennyson are singers. He has told us of new things well worth hearing, and has found new ways of saying such things. He is a master of style, a master of puissant and refined rhythm and harmony, a fascinating melodist. The emotional materials he embodies are not of the highest. His bias is romantic and sentimental. In his earliest productions, his matter, and also his way of putting things, are frequently weak; in his latest, now and then turgid. He was particularly careful to avoid melodic rhythmic or harmonic commonplaces; a vulgar melody or a halting rhythm was revolting to him; and as for refined harmony, he strove so hard to attain it that in a few of his last pieces he may be said to have overshot the mark, and to have subtilized his progressions into obtuseness.

His pupils and other witnesses agree in using the same words and phrases to convey a notion of the effect of his pieces and his mode of playing them: "veiled, graduated, accentuated, evanescent," "the harmonic notes vaguely blending, yet the transitions from chord to chord and phrase to phrase clearly indicated," "ever changing and undulating rhythms," "indescribable effects of *chiaroscuro*" (*i. e.*, effects of sustained tone produced with the aid of the pedals).

One damaging remark can be applied without injustice to everything he wrote with orchestral accompaniments: the result is more satisfactory if the accompaniments are played upon a second piano! Chopin was not at home in the orchestra; his scoring is singularly inept; he does not know enough about orchestral instruments, alone or in



Fac-simile of musical manuscript written by Chopin. Prelude in D flat, op. 28, No. 15.

combination, to employ them with proper effect. His *tuttis* lack sonority, and when the pianoforte enters, the would-be accompaniment fails to blend with the solo instrument.

In his two Concertos he intends the orchestra to play the roll it plays in the concertos of Hummel and Moscheles; but with the latter masters, whatever is expected of the orchestra, be it ever so little, actually comes to pass, whereas with Chopin the case is often reversed. One or two fine effects, however, ought not to be overlooked, — the lovely alternation of strings, *pianissimo* and *unisono*, with soft chords of wood-winds, in the beginning of the Larghetto in the F minor Concerto, and the long *tremolo* of strings, interspersed with solemn *pizzicati* of the double-basses, which supports the *recitativo* of the pianoforte in the same movement. Here the composer's imagination was at work. Notwithstanding the drawback of weak scoring, Chopin's concertos rank with those of Hummel in A minor and B minor, and Moscheles in G minor, which works, as far as Hummel is concerned, they closely resemble in design, rival in the novel and telling treatment of the solo instrument, and surpass in warmth and beauty. The Fantasia on Polish airs, op. 13, and the Variations on "La ci darem," op. 2, fascinating from a virtuoso's point of view, and very clever as compositions, yet appear hardly worth offering to the public nowadays. The "Krakowiak," op. 14, a bright and effective piece, akin to the rondos in the concertos, deserves, however, to be heard again. The orchestra here has little to do; and it is at least not a source of annoyance. With regard to the Polonaise in E flat, op. 22, it will be best to do as Chopin himself did, that is, to drop the orchestra altogether. He was wont to play the introductory *Andante spianato* in G as a solo, and he permitted his pupils to do the same with the Polonaise. If the Concertos are to be played on two pianos, — certainly the most effective way, — Mikuli's arrangement of the orchestra parts for a second piano will be found serviceable, it is simple, and adheres faithfully to the composer's text. The Trio in G minor, for piano, violin and violoncello, op. 8, is an immature work. The Sonata in G minor, for piano and violoncello, op. 65, betrays loss of power, despite of the pains he has taken with it.

The solo sonatas may fitly be mentioned here. Two only count: op. 35, in B flat minor, and op. 58, in B minor; the third, op. 4, in C minor, being immature.

Op. 35, the Sonata with the Funeral March, is an original and a great work, — Chopin's own, from the first note to the last. There is no hint as to the composer's meaning in the title of any of the movements. All we know is that the highly emotional music was called forth by the fierce struggle for independence in Poland, and that the spiritual connection of one movement with another is to be sought in this direction. The Sonata might have been headed *Poland*. The first movement conveys a sense of strife — of a resolve to conquer or die. It is a true sonata movement, having the usual two contrasting subjects, an admirable working-out section, and the proper recapitulation. Then follows a Scherzo having something of the same fierce impulse, with a *piu lento* exquisitely tender. Then the *marcia funebre*, with the divine *cantilena* we all know by heart. Finally there is a wail of unutterable desolation, as of the night-wind's cry, as it rushes over the graves of vanquished men.* Carl Tausig used to play this movement exactly as Chopin directs it to be played; *i. e.*, with the soft pedal only (*una corda* throughout and *no* loud pedal), *legato*, *presto*, *pianissimo*, and with hardly any gradation of tone. The effect was weird in the extreme, and perfectly convincing. This is the movement of which Mendelssohn is reported to have said, "Oh! I abhor it! There is no music, no art!" and of which Schumann asserted that it contained "more mockery than music." But, supposing it to be on the verge of, or even outside the pale of music proper, what is it to be called? A piece of genius? Yes, unique in its way, and thus on a par with the three movements preceding it. The Sonata, op. 58, published some five years later (1845), is less concise and definite in outline, and less well designed, particularly the first movement, of which the working-out section is lax as well as overwrought, and consequently somewhat chaotic in effect; the long-drawn-out melodies, however, in the *allegro maestoso* and the *Largo* are remarkable, even in Chopin, the supreme master of elegiac melody.

The majority of Chopin's Etudes, unlike Clementi's and Cramer's, have no didactic purpose; the best are characteristic pieces, studies for mas-

* See the corollary, Preludes, op. 28, No. 14, in E flat minor.

ters, not for pupils. The "Studien" of Moscheles, op. 70 and 95, "Etudes," op. 2 and 5, of Henselt, "Etudes d'execution transcendante" and "Etudes de Concert" of Liszt, may be said to vie with them. But if we look for originality, beauty and variety of effect, both Moscheles's and Henselt's studies are left far behind; and Liszt's, remarkable though they are from a virtuoso's point of view, lack the musical calibre of Chopin's.* In a number of instances Chopin contrives to exhibit the subject of an Etude in different aspects and under different lights. The Etude in A flat, for instance (op. 10, No. 10), is a veritable pattern card of diverse aspects of the leading figure. Other such Etudes are op. 25, Nos. 3 and 5. But, technicalities apart, the most glorious of the Etudes are the two in C minor, op. 10 and 25, No. 12, op. 25, No. 11, in A minor, — poems in the form of studies. The Preludes, op. 28, go hand in hand with the Etudes; they are for the most part only sketches towards Etudes, yet highly original and valuable.

The Impromptus have the same shape as certain Impromptus of Schubert's. The exquisite matter and manner are of course Chopin's own. Two or three of the early Nocturnes, op. 9, No. 2, parts of op. 32, Nos. 1 and 2, show traces of Field; in all the rest Chopin speaks his own language. The Nocturne in G, op. 37, No. 2, must be mentioned as one of the most original and subtly beautiful pianoforte pieces extant. Other superb pieces are the tragic Nocturne in C minor, op. 48, No. 1; the dreamy and perhaps somewhat too elaborate Nocturne, op. 62, No. 1, in B major; and the Duet-Nocturne in E flat, op. 55, No. 2, which professed students of Chopin appear to have overlooked.

"I do not care for the 'Ladies-Chopin,' *i. e.*, certain drawing-room pieces of Chopin's," Wagner remarked to the writer in 1877, "there is too much of the Parisian *salon* in that." Yet, whether one cares for the *salon* or not, the *esprit* and *finesse*, the refinement and cheerful gayety, of French society seem to be more accurately caught and reflected in Chopin's lighter pieces than anywhere else in art. Undoubtedly, within these confines of elegance and pleasant trifling, Chopin is unrivalled. But let no one suppose that the true weight and significance of his music, at its best, is here apparent. It is difficult to say anything adequate of that glorification of Polish national music which Chopin has accomplished in his Polonaises and Mazurkas. His Polish pieces form a literature apart and for themselves. They range from mere trifles to grandiose pictures, such as the Polonaise in A, A flat, F sharp minor.

And what shall be said of the four Scherzos, the four Ballades, the Fantasia, op. 49, the Barcarolle, the Berceuse, etc.? "J'en passe — et des meilleurs!"

In the Ballades, Chopin delights in a form of expression peculiar to himself; the music here appeals to the imagination, like a narrative poem. The third Ballade, in A flat, is the most perfect as a well-balanced, carefully designed piece; the second, in F, is the most fantastic, one longs for a clew to the mysterious tale the music unfolds; the first is perhaps the most impassioned; the fourth is distinctly the most elaborate, as it is the richest, weightiest, and one of the most important of all his works.

Has Chopin in any way realized his aspiration to create a new era in music or, at least, in music for the pianoforte? Why has no school of pianists arisen from him? The answer to the second question is that the only specially gifted professional pupil he ever had, "little Filtsch," the Hungarian, died young.† The dozen or more men and women of average talent, who were proud to call themselves his pupils, have done plenty of good work in their time, and it cannot therefore be said that his efforts as a teacher were in vain. But it is always a mere matter of chance whether or not a man of genius has the good fortune to meet with the right sort of disciples.

Chopin, none the less, has made his mark, — an indelible mark. *He has given us a new vision and a new version of beauty.* His influence is apparent in Schumann, in Liszt, in Wagner, in the music of most living men. *He is the poet of the piano*, the greatest specialist in the treatment of the instrument. Whose pianoforte music, indeed, among contemporaneous and later masters, will stand a comparison with his? Not Liszt's, assuredly; not Schumann's, — Schumann who now and then

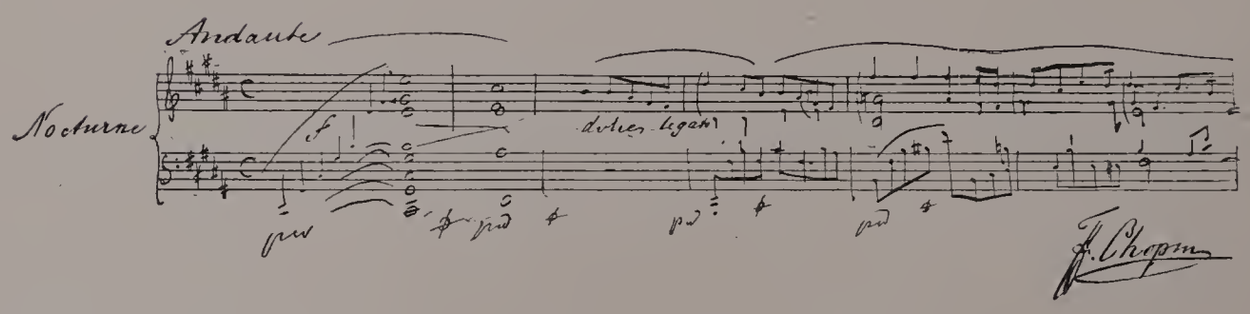
* In two instances at least they are merely Chopin at second hand. Compare Liszt's Etude de Concert in F minor (No. 2) and his Etude d'execution No. 10, in the same key.

Henselt, too, imitates and dilutes Chopin. Compare his op. 5, Nos. 2, 9, 10.

† Filtsch was a genius as regards the pianoforte. "When that youngster starts on his travels," said Liszt, "I shall shut up shop."

worked on lines parallel to Chopin's; not Mendelssohn's, or Brahms's, whose means and ends are radically different, and whose leaning towards abstract music is patent, even when they are consciously aiming at pianoforte effects. Chopin at the pianoforte and as a composer for the instrument is unique, inimitable, endowed with a sense of beauty peculiarly his own. If perchance Keats had lived and written verse for ten years longer, we might have had something like a literary equivalent to the bulk of Chopin's music. In the vast mass of work extant for the harpsichord and the pianoforte three groups of compositions stand forth, conspicuous and pre-eminent: Bach's Preludes, Fugues, Suites, Partitas; Beethoven's Sonatas; Chopin's pieces, from op. 9 to op. 65.

Edward Dannreuther



ANTON DVOŘÁK.

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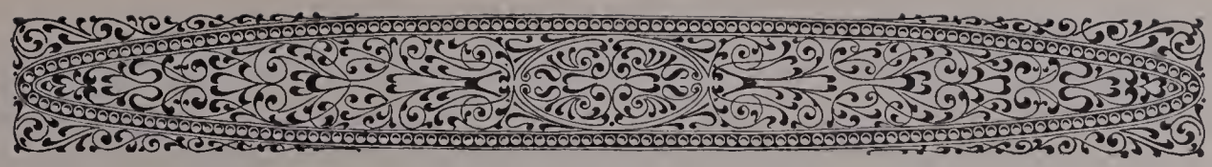


ANTON DVOŘÁK*

IN his novelette "A Pilgrimage to Beethoven," Richard Wagner describes his hero as entering Bohemia, "the land of harp-players and street-musicians," where he came across an itinerant band on a country road playing, for *their own* amusement, Beethoven's septet "with a precision and a depth of feeling rarely equalled by a trained virtuoso." This imaginary scene strikingly illustrates the opinion which prevails in Germany regarding the Bohemians, who are supposed to be all natural musicians who do not need to learn their art any more than a duck needs to learn to swim. A German writer, H. Krigar, relates that in travelling through Bohemia he often heard, in villages and in the country, small bands, which, like the gypsies, played without their notes, and who could rarely tell the origin of a piece they had just played to perfection. "Such are the endowments of the German Bohemians," he continues. "If we penetrate into the interior of the country we come upon the Slavic race, the Czechish population, which, as regards musical talent, does not fall below the German, but rather manifests a still more pronounced and striking peculiarity in its musical doings, which are an accurate mirror of the Czech character. Of all branches of the Slavic race this one is the most gifted artistically."

A Bohemian writer, E. Meliš, in a historic sketch of music in his country, notes the fact that in the eighteenth century music was greatly fostered by the custom which prevailed among the nobility of keeping private bands. The people had their folk-songs and their dance tunes, and musical instruction was carefully attended to in the primary schools, as the historian Burney noted. "The second half of the eighteenth century," says Meliš, "was the golden age of Bohemian music; in the metropolis, as in the country, everybody breathed a musical atmosphere; on every clear summer night serenades and nocturnes resounded on all the streets; all the nobles and monasteries had their orchestras," etc. As early as 1732 Prague's fame as a centre of musical activity was such that Gluck went there to pursue his studies, and every musician knows that in 1785 Mozart's *Figaro* was so badly sung and so unfavorably received in Vienna, while in Prague it was a brilliant success, that he wrote his next opera, *Don Juan*, for the Bohemian capital, where it was at once appreciated, while in Vienna this opera too was coldly received; so that Mozart had reason to exclaim: "The Bohemians understand me." Among the famous musicians that Bohemia herself has given to the world may be named the national composers Smetana, and Czermak; Kalliwoda, pianist and composer; Dreyschock, pianist; Tomaschek, organist and composer; Dussek, pianist and composer; Czibulka, director and composer; Benda, violinist and composer; Kittl, composer (for one of whose operas Wagner furnished the libretto); Dionys Weber, theorist, composer and first director of the Prague Conservatory, founded in 1810; Labitzky, known as "the Bohemian Strauss"; the great heroic tenor Tichatschek, the first singer who mastered Wagner's heroic rôles; and A. W. Ambros, the distinguished musical critic and historian.

All these names are well-known to those who are familiar with the musical records and literature of the eighteenth and nineteenth centuries, but as regards the list of composers it will be noted that none of the names rises to the first or even the second rank. It remained for our generation to produce a Bohemian composer of the first rank, if originality is the criterion of rank. In Anton Dvořák the national musical endowment for the first time reached that sustained climax which we call genius. He was born on Sept. 8, 1841, the offspring of a humble couple who dwelt in the little

* Pronounced Dvorzhák.

town of Mühlhausen, near Prague. His father, Franz Dvořák, was a tavern keeper who also slaughtered animals for his own use and that of his neighbors; and young Anton was intended to be his assistant and successor. But the fates had ordained him for a higher function.

Franz Dvořák, like other inn-keepers, always engaged a strolling or village band during the church fairs, to play for the dancing couples assembled in his tavern. From those bands young Anton received his first musical impressions. "Entranced he stood before the fiddlers and trumpeters," says Krigar, "and followed the music with reddened cheeks and sparkling eyes. It was not music of an elevated kind that those bands played; nevertheless the genuine Bohemian polkas and marches sufficed to set the musical child's pulse throbbing." His father was fond of music and was a good performer on the zither. Unlike the fathers of so many other musical geniuses, he saw no harm in Anton's love of music, but encouraged it by giving him in charge of a school teacher, who taught him to sing and to play the violin. Two years later he had made sufficient progress on the violin to be able to play a solo at a church fair successfully. He also had a vocal solo, but in this he was less successful; he became frightened, his voice faltered and his passage was spoiled. This failure made such a painful impression on his sensibility that he could never be induced to sing again in public.

He was now sent to live with a relative in Zlonitz, where a musician named Liehmann taught him the organ and harmony. Liehmann was a church organist whose ecclesiastic functions did not make him any the less devoted to worldly music. He was fond of composing dance pieces and arranging them for orchestra. Anton had to copy the parts from the score, which was good practice for him, as it gave him an insight into the mysteries of instrumentation. His ambition soon led him to compose a polka of his own and arrange it for orchestra. The teacher was not initiated into the secret, as he wished to have all the responsibility and credit for this performance for himself. The intention was good, but it led to a slight disaster. After the piece had been completed, he took it home, intending to surprise his parents with it at a church fair. The parts were distributed to the musicians and the polka began; but hardly had the musicians played a few bars when they stopped abruptly; and with good reason; for never before had such dire cacophony been heard in the peaceful village of Mühlhausen. Poor Anton would have welcomed an earthquake to swallow him up with his mortification, and everybody was mystified until the trumpeter discovered that the young composer had erroneously written the F trumpet in F instead of transposing it. The part was rewritten in the proper key, and the polka was played to everyone's satisfaction. Perhaps poor Anton would have been less mortified had he known that the great Schumann once made a similar mistake in scoring one of his symphonies.

In allowing his son to take music lessons, Franz Dvořák had no intention of training him to be a professional musician. He had eight children to support, and Anton, being the oldest, was expected to assist him in this task, when he became a youth, by engaging in a more lucrative business than that of a Bohemian musician. But Anton begged him, with tears in his eyes, to be allowed to devote himself to music, and his father finally consented. Anton remained in Zlonitz till 1856, and then spent a year at Kammitz, near Bodenbach, to learn the German language and to continue his organ and harmony lessons. In the following year his father succeeded in saving enough money to send him to Prague, where an opportunity of getting an appointment as organist might present itself. Krejci and Pitsch of the Conservatory were his teachers, and the organ course was to last three years. His father's contri butions soon ceased, and the young man was now thrown on his own resources. He was a good violinist, it is true, and he succeeded in getting a position as violin player in a local tavern band, but the income from this source was barely enough to keep body and soul together.

Matters were somewhat improved by the establishment, in 1862, of a National Theatre of whose orchestra Dvořák became a member. But he was still too poor to be able to buy a piano or such scores as he wanted for his studies, and it was lucky for him that he found in Carl Bendl, conductor of a local choral society, a friend who was willing to place his musical library at his disposal. He was also befriended by the conductor of the National Theatre, Smetana, and with such encouragement he began to make serious efforts at composition, his first string quartet being written in 1862. Of course it remained unnoticed, but he consoled himself by

greedily devouring the scores of Beethoven's and Mendelssohn's symphonies and chamber music, and Schumann's songs, which he studied day and night. Under this influence he composed in the following two or three years two symphonies, an opera, a number of songs, and other things, most of which he subsequently destroyed, considering them merely as exercises and experiments — a proceeding which many other composers might have followed to advantage.

In 1873 he succeeded at last in getting an appointment as organist at St. Adelbert's church. The salary was anything but princely, yet, by eking it out with music lessons, he was able to give up his position in the theatre orchestra and to get married. In the same year he also came forward prominently for the first time as a composer. He had written a cantata, "The Heirs of the White Mountains," which was produced with a success partly due to its own merits and partly to its patriotic subject — a powerful ally in case of an obscure composer. This created an appetite for more of his works, and several were produced at local concerts. An opera of his, "The King and the Charcoal Burner" was also rehearsed at the National Theatre, but "turned out to be quite impracticable, owing to the wildly unconventional style of the music, and the composer actually had the courage to rewrite it altogether, preserving scarcely a note of the original score." In this new version it was successful and still further added to the composer's reputation, stimulating him also to renewed efforts in composition, his favorite models being Beethoven and Schubert. Later on a second Czech opera of his was produced.

Meanwhile his salary as organist, which at first was thirty florins, had been increased to sixty, and finally to one hundred and twenty florins (sixty dollars) a year. Teaching was irksome to him, and as he wished to be free to devote more of his time to composition — the most unremunerative of all occupations to a beginner — he had the happy thought of applying to the ministry of education in Vienna for one of the annual stipends which it allows to "young, poor and talented artists." Usually these stipends are given to students of painting and architecture, who have to make expensive journeys to complete their education; but in this case an exception was wisely made in favor of a musician. Dr. Hanslick, who was one of the commissioners presiding over this pension fund, and who has ever since taken a special pride in the genius he helped to "discover," relates this interesting event in the following words: "Among those who applied for a stipend are many who possess only two of the three required qualifications — youth, poverty and talent — dispensing with the third. We were therefore agreeably surprised one day when we received from an applicant in Prague, Anton Dvořák, proofs of a decided, though still immature talent for composition. We remember especially a symphony, written in a rather disorderly and unconventional style, but at the same time giving evidence of so much talent that Herbeck, who at that time was a member of our commission, took a lively interest in it. Since that date [1875–1879] Dvořák has annually received an artist stipend which has released him from oppressive musical drudgery. Unfortunately it seemed as if there the matter was to end. Although such pecuniary assistance by the state also doubtless implies a moral support, Dvořák remained in his own country without position and publisher. Not till Brahms was elected a member of the commission in place of Herbeck [deceased] did the appreciation for Dvořák take the desired practical turn. Brahms, who supports, with word and deed, every serious ambition of a pronounced talent — unnoticed, silently, as Schumann used to do — procured a publisher for Dvořák, whose modesty amounts to bashfulness. Simrock now published his 'Slavic Dances' and 'Moravian Sounds.'"

These delightful compositions immediately made their way into all the German concert halls, and Dvořák awoke one morning to find himself famous, so that the publishers were not only willing to print his new compositions, but also those which he had been accumulating in his desk in former years, with the self-confidence of genius, which creates for the pleasure of creating, regardless of the world's attitude.

The battle was won. At thirty-six Dvořák's name was established, and it is worthy of note that the critics and conductors of the conservative school united with those of the Wagnerian school in doing homage to his genius. The conservative English critic, Mr. Joseph Bennett, declared that "Now that Wagner is dead, no more interesting figure than Dvořák remains for the contemplation of music-lovers, while the Bohemian's claims to attention rest upon a basis so different from those of the German as to stand

quite apart." This English opinion is here quoted on purpose to call attention to the fact that although Dvořák was "discovered" by German composers and critics, it was in England that he subsequently received the most practical and substantial encouragement. In 1887 Dvořák remarked to a London journalist, "You will think it strange that a complete performance of my *Stabat Mater*, which all the English choral societies do very often, has never yet been given in Germany. And except at Vienna, where it was sung in a church, with the organ only, it has not been performed in Germany."

The cause of Dvořák's early popularity in England lies largely in the fact that large choral societies abound in that country, each of which is eager to secure interesting novelties for its annual or biennial festivals. It was the London Musical Society that first introduced the *Stabat Mater*, in 1883, and the composer personally conducted it. In 1884 he conducted it at the Worcester Festival, where he was invited to write a cantata for the Birmingham Festival in 1885. This gave rise to his finest work, *The Spectre's Bride*. In 1866, he wrote the oratorio *St. Ludmilla* for the Leeds Festival. He has also conducted some of his works at concerts of the London Philharmonic Society, greatly to their advantage, as he renders his works with the requisite Slavic *rubato*, and, as Mr. Shedlock wrote regarding his reading of the *Stabat Mater*, "by many delicate nuances and momentary changes of *tempo* added greatly to the meaning and effect of the music." In 1891, the University of Cambridge conferred on him the honorary degree of Doctor of Music, on which occasion the *Stabat Mater* was sung, the soloists being Mme. Albani, Miss Hilda Wilson, Mr. Lloyd and Mr. Henschel, who gave their services gratuitously.

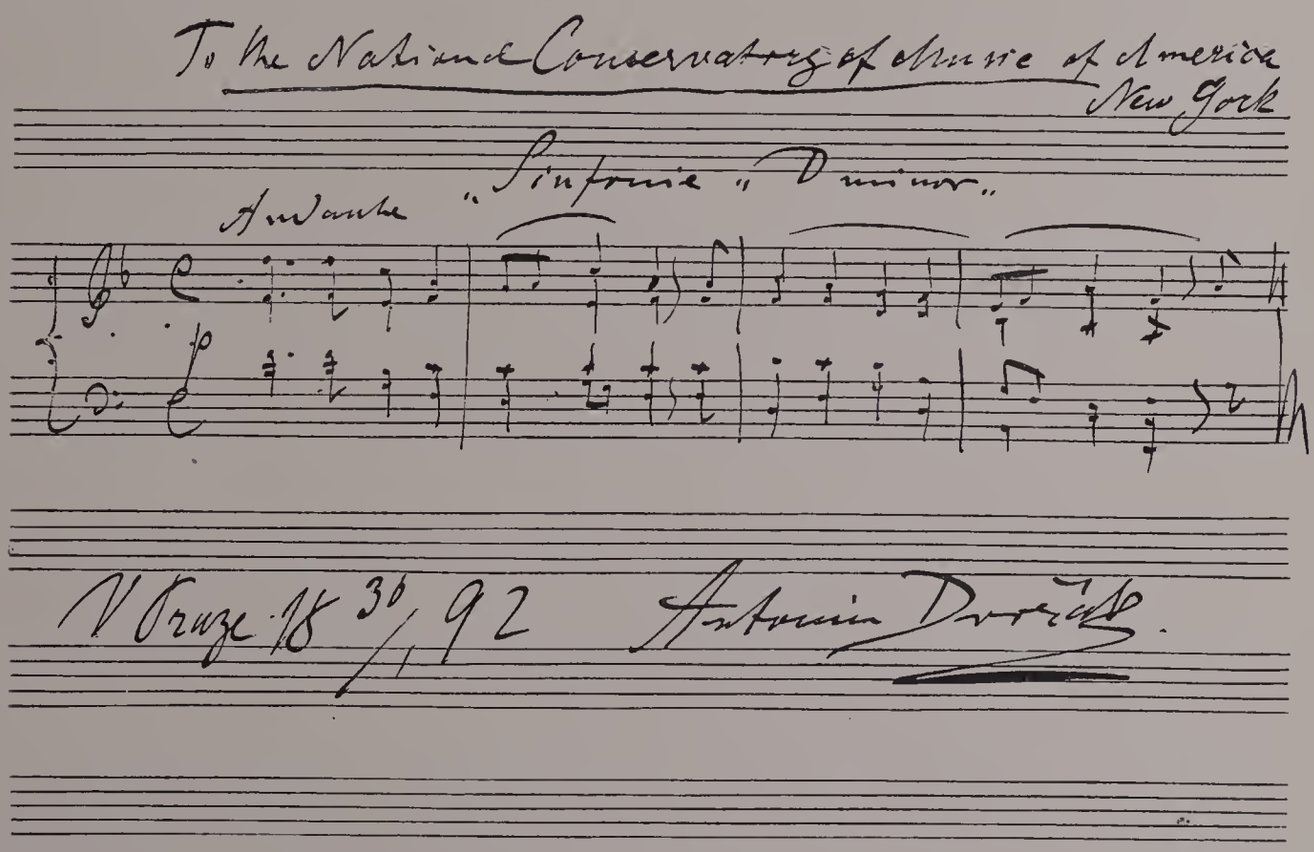
In the same year Mrs. Jeannette M. Thurber, president of the National Conservatory of Music, in New York, succeeded in persuading Dvořák to leave the Conservatory at Prague, where he had been teaching for some years, and accept the post of Director of the National Conservatory. The preliminary contract is for three years. Dr. Dvořák receives $15,000 a year, and while he is expected to superintend the advanced pupils, he will still have plenty of time to devote to his compositions. His brain teems with new ideas, and it is his habit to sit up all night composing. Personally he is very modest, and the childlike simplicity of his manners at once proclaims him a genius and endears him to all who come into contact with him. To Mrs. Thurber he once remarked that the only thing that made him angry was a lack of fire in a performance!

As Dr. Dvořák is still in the best period of his creative career, an attempt to pass a comprehensive and final judgment on his work would be premature. But so much may be said safely, that, apart from the originality of his musical ideas, he will be granted an honorable place in the history of music for having turned the rivulet of Bohemian national music into the general European current, thereby enriching and coloring it as Chopin, Liszt and Grieg did by introducing the Polish, Hungarian and Scandinavian tributaries. The great variety of Bohemian rhythms may be inferred from the fact that there are more than forty different kinds of national Bohemian dances, the best known being the polka, while Dvořák has also given the furiant and the elegiac dumka general vogue, raising them even to symphonic rank.

In saying that Dvořák turned the stream of Bohemian nationalism into the general current of European music, I by no means meant to convey the idea that he merely selected current folk-songs and incorporated them in his works. The fact is that he hardly ever adopts a ready-made tune, as many even of the greatest composers have done, but he creates new Slavic tunes in the mould of the folk-songs. Like Robert Franz, he presents that modern phenomenon of a great composer creating those folk-songs which formerly came anonymously from the people themselves. In playing for the dancing youths and maidens of his native village his mind became so imbued with the spirit of Bohemian rhythms that when he began to compose, everything was tinged with national colors; and so far is this from being a defect that his greatest admirers must hope that he will

never abandon this trait for a monotonous "Cosmopolitanism" in music which suggests the growing uniformity of modern costume. Variety is the spice of life.

Dr. Dvořák's fourth symphony is marked opus 88, and it was preceded by works in almost every branch of composition. The least important are his pianoforte pieces. For that instrument he seems almost to show a slight contempt, like Wagner and other born orchestral composers. Most of his compositions for piano are dance pieces — mazurkas, waltzes, furiants ("a sort of wild scherzo") and other Slavic dances. His concerto for piano, opus 33, bristles with difficulties which are not always showy and pianistic, and therefore not "grateful" (*dankbar*), as the German players say. His songs are much more in vogue, and among them are some real gems. Some of the best and best-known are the "Moravian Echoes" and the "Gypsy Songs," in both of which collections, as in the piano pieces, the Bohemian peculiarities of rhythm and melody are charmingly conspicuous. In recent years Dr. Dvořák has de-



Fac-simile autograph musical manuscript written by Anton Dvorak.

voted himself less to piano and song than to chamber music, orchestral works, opera and oratorio. His chamber music includes several quartets, a quintet, a sextet, three trios, a violin sonata, etc. Among these the trio in F minor and the sextet are especially noticeable.

As an orchestral writer Dr. Dvořák has few equals and hardly a superior among living composers. It is in this department in particular that he pleases both the followers of the classical and of the modern schools, because, while retaining the orthodox symphonic forms, he at the same time enriches his melodies with the most modern harmonies and frequent, novel modulations, and clothes them in a delightfully colored and refined orchestral garb. Indeed one might say that, as regards instrumentation, Wagner's mantle has fallen on Dvořák, whose orchestral colors are modern, varied and richly colored, without ever offending one by the noisy extravagance of Richard Strauss and other young men of the time. The wildness of Dvořák's furiants is not sensational extravagance, but natural Bohemianism. Among the best-known orchestral pieces are a serenade, symphonic variations, the four symphonies, the "Hositzka" overture (which is as deeply, as frantically national as the Hungarian Rokoczy march), and the Scherzo Capriccioso, his masterwork. Were I asked to make up a programme of a dozen of my

favorite orchestral pieces, this Scherzo would be one of the first in the list. It is the most Wagnerian of his pieces in orchestration, and at the same time the most original.

Of the symphonies lack of space prevents a detailed analysis, but it may be said in a general way that in the last two the Slavic element has become less noticeable than in former works, and that, while thoroughly original, they betray occasionally the influence of the German classical composers, pre-eminently of Schubert. Indeed, if it is necessary to class Dvořák, I should place him in the Schubert school. Schubert has not yet had full justice done to him, neither as regards the rank he can justly claim among composers, nor as regards his influence on other composers. The most important section in Rubinstein's book "Music and its Masters" is that in which he seeks to prove that Schubert is one of the three greatest of all composers. He might have added among his proofs the great influence Schubert has exerted on Liszt, Franz, and Dvořák in particular. It is not so much by an occasional reminiscence (as by a certain cadence in the first movement of the fourth symphony which recalls "Death and the Maiden") that Dvořák suggests Shubert as by a general artistic resemblance. He is particularly addicted to the delicious and frequent intermingling or alternation of major and minor — a device by which Schubert enriched a certain harmonic monontony of his predecessors and which is perhaps his most valuable innovation. Dvořák also resembles Schubert by the wonderful variety and inexhaustible fancy shown in the treatment of minute details; by his freedom as regards tonality, and his habit of repeating the same idea in different keys; by the chaste simplicity of instrumentation with which he secures some of the most exquisite orchestral effects; by the spontaneity of invention and consequent rapid workmanship, leading occasionally to excessive diffuseness and an inability to stop at the right place. As regards the rapidity with which his pen travels Mr. Joseph Bennett say: "I have his own authority for stating that the *Stabat Mater* was begun and finished, even to scoring, within six weeks — a feat, in its way, quite as remarkable as Handel's composition of the *Messiah* — while the symphony in D was completed in three weeks." Schubert, we all know, composed six of the "Winterreise" songs on one morning, and wrote almost one thousand pieces in eighteen years.

Dvořák has written no fewer than six operas; but their fate has been such as to lead one to suspect that their composer also shares Schubert's trait of being dramatic in songs and in orchestral details without yet having the theatrical instinct for bold *al fresco* operatic strokes. The names of his operas are: *Der König und der Köhler*, *Die Dickschädel*, *Wanda*, *Der Bauer ein Schelm*, *Dimitrij*, and *Kakobi*. He seems to have been unfortunate in his librettos, which helps to account for the fact that but one or two of his operas have been heard outside of Prague. I have been informed that he is anxious to write an opera on an American subject, if he can get a good libretto. Of his last opera, Ludwig Hartmann says that while retaining the Czech spirit it betrays the influence of Wagner: "Altogether enchanting, inexhaustible in their melodiousness and quaintness of rhythm are the brighter portions of the work, accompanied as they are by a running commentary of an orchestra *à la Meistersinger*."

Next to his orchestral pieces, the best and best-known of Dvořák's works are his choral compositions, of which there are five. The *Heirs of the White Mountains* is an early work of local fame merely; but his *Stabat Mater* established his fame in England, and by the favor it found called forth the delightfully romantic and dramatic *Spectre's Bride*, his master-work of this class. In the oratorio *Ludmilla* he not only had an inferior subject, but he attempted to suppress his own individuality and adapt his style to the English taste formed on Handel and Mendelssohn, the result being somewhat unsatisfactory. Full atonement for this was made, however, by his last choral work, the *Requiem*, which has all the characteristics of his best works— original themes, novel modulations and exquisite orchestration. The voices, both solo and choral, are treated with the same skill as the instruments, and there are several bits of *a capella* song of ravishing effect. Nor is the Slavic color absent, especially in a plaintive theme which keeps recurring as a sort of leading motive.

Henry T. Finck

MICHAEL IVANOVITCH GLINKA

Reproduction of an oil portrait.

MICHAEL IVANOVITCH GLINKA

ICHAEL IVANOVITCH GLINKA was born June 1, 1804, at a little village, Novospasskoïe, in the government of Smolensk. It may here be remarked that, even when allowance is made for forgetfulness of the Russian Calendar, the dates of important events in the life of Glinka, as given by leading biographers, as Pougin, Fouque, and Cui, do not agree. I have followed in this article the dates fixed by Dr. Hugo Riemann in his "Musik-Lexikon" (1887). Glinka's father was a retired army captain. Michaël was raised and spoiled by his grandmother. He was nervous and sickly, and his health was not improved by a dress of furs, confinement in an overheated room, and a diet of cakes and sweetmeats. Until his death he was the prey of quacks and the support of physicians.

The sounds of church bells delighted his early years, and he imitated them by striking metal basins. Then he heard the orchestra of his maternal uncle; he listened greedily to peasant songs and the music of strolling players. A governess taught him Russian, German, French, geography and the elements of music. He studied the piano and the violin: the latter he abandoned afterward, as he found early faults beyond correction.

In 1817 he attended at St. Petersburg a school founded for children of the nobility; he added Latin, English and Persian to his list of languages; he became proficient in mathematics and zoology. He took for a time piano lessons of John Field; then he studied the piano with Carl Meyer, who taught him without price. Harmony was repugnant to Glinka; nevertheless he composed, and he learned the use of orchestral instruments. When he was twenty years old, he went to the Caucasus to drink mineral waters; he was injured physically thereby, but his imagination was quickened. On his return to St. Petersburg he was appointed assistant secretary of the Department of Public Highways. The work was light; he had ample time to amuse himself with music; he associated with rich amateurs who gave concerts; he wrote melancholy romances.

In 1830 his physician recommended a change of climate, and Glinka travelled with Ivanof, afterward a famous tenor. They passed leisurely through Germany and Switzerland, and at Milan they studied. Glinka tried to learn counterpoint under Basili, but the study was irksome. He preferred to hear the singers at the opera house and write piano pieces. The Italian women looked kindly on him, and he moved them by his playing. Other towns in Italy were visited, but it was on his return to Milan that he determined to write Russian music. He crossed the Alps, visited Vienna, where he submitted to "a homœopathic cure," and listened to the orchestra of the first Strauss. At Berlin he studied composition for five months under Dehn. In 1836 the elder Glinka died; the son left Berlin for Novospasskoïe.

He had fallen in love with a Jewess of Berlin. She was a singer and for her he wrote "six studies for contralto" besides love-letters. And he longed to see her, so that he sought the pretext of accompanying a German girl, his sister's maid, to Berlin. He started with her, but, as her papers were not in order, he was obliged to go to St. Petersburg, where he saw his mother and met Maria Pétrovna Ivanof, young and pretty. He courted Maria vigorously and married her. The maid returned to Berlin alone; the Jewess dropped out of Glinka's life as the boy Xury out of "Robinson Crusoe."

Maria was not a woman of sense or tact. Glinka was at first passionately fond of her, and it is said that she inspired the trio of the first act of "A Life for the Czar." Maria cared more for dress and balls than for music or her husband. She complained because he spent money for music paper; she

nagged him, a man of naturally sweet disposition. Her mother, a mother-in-law of comedy, came to her aid. There were quarrels; then there was a separation. Maria married again: Glinka lived with his mother, and when she died, with his sister, Mrs. Schestakof, who was devoted to him in life, and to his memory.

Living in St. Petersburg, Glinka associated with Pushkin, Gogol and other spirits of the Russian renaissance. He meditated Russian opera. A libretto shown him by Joukowski pleased him on account of its romantic, popular and national character. He began with the overture, and worked feverishly. In the spring of 1836 he signed a paper by which he renounced the rights of authorship, and the opera was rehearsed under the generous Cavos, who had written an opera with the same subject in Italian. "A Life for the Czar" was first given Dec. 9, 1836, at the Bolshoï theatre. The Czar was present, and there was a brilliant audience. The success was overwhelming. The Czar, to whom the opera was dedicated, sent Glinka a ring valued at four thousand roubles.

Early in 1837 Glinka was made Instructor of the Chorus of the Imperial Chapel; the yearly salary was twenty-five hundred roubles, lodging at court, and heating. He taught diligently; in 1838 he was sent by the Czar to Little Russia in search of fresh voices; he brought back nineteen boys of talent, with whom Nicolas was pleased mightily, so that he gave Glinka friendly taps and fifteen-hundred roubles. The trouble with his wife weighed heavily on the composer, and in December, 1839, he resigned his position. He then worked at his second opera, "Ruslan and Ludmilla." The text was taken from a romance in verse by Pushkin. The first performance was Nov. 27, 1842. With the exception of the first act, the opera fell flat: there were hisses. Glinka ascribed the failure to malicious singers, lack of rehearsal, and inadequate scenic decoration. The third evening Mrs. Pétrof sang the part of Ludmilla and was loudly applauded. There were thirty-two performances during the winter of '42–43; the next season the opera was shelved; and not until after Glinka's death was it heard again; then frequently and with delight. Glinka was sore distressed. He sought comfort in Paris.

There Berlioz included some of his works in a series of concerts. In April, 1845, Glinka gave a concert of his own. The life in Paris pleased him. He was seen often with grisettes and cheap actresses; he drank freely of the wines of France. In 1845 he travelled in Spain, where he collected folk-songs. Returning with the orchestral pieces "Jota aragonaise" and "A night at Madrid," he visited his mother, and then wandered from town to town. His mother died. In 1852 he went back to Paris and spent much time at the Jardin des Plantes, watching the monkeys. He returned to Russia *via* Berlin, visited his sister and wrote his memoirs, which were not published until in 1870. He made sketches for an opera "The Bigamist"; he meditated orchestral works; but in the spring of 1856 he went to Berlin, to study again under Dehn. He seemed happy and contented. In leaving the royal concert hall where the trio from "A Life for the Czar" was sung with flattering success, he caught cold; inflammation of the lungs set in; his stomach and other organs were diseased, and he did not rally. He died Feb. 15, 1857. In May of the same year the body was borne to Russia and buried in the cemetery of the Nevsky Monastery. Many honors were paid his memory, and in 1892 his name was given to one of the finest streets in St. Petersburg.

According to his sister, Glinka was like a child in disposition, tender, affectionate: "capricious perhaps, a little spoiled, for he was fond of having his own way." He was quick to acknowledge a fault and atone for it. He was grateful for any kindness. He was incapable of looking after his affairs; household economy was distasteful to him. "His faults were excessive sensitiveness and diffidence."

He was a slave to superstition. Three burning candles frightened him; he was subject to fantastic hallucinations; the letter that announced his mother's death gave him a nervous shock before he opened the envelope. He feared perfumes, odors of every sort; camphor was to him rank poison. He could not endure the thought of spices in his food. He once said, "I do not like laurel on my head or in my soup."

In constant fear of death he consulted physicians and hunted out strange cures. He carried with him a medicine chest. He considered the advantages of magnetism and trances. In Berlin in 1856 he abandoned "triumphant globules of belladonna" and sought advice of a "cultured allopath," who recommended much exercise and little medicine.

According to the testimony of all that knew him,

MICHAEL IVANOVITCH GLINKA.

Reproduction of a Russian portrait of Glinka in his thirty-ninth year.

Glinka was "un homme distingué." He was a man of the world, polished, free from self-display, an observer of all social duties. His bearing was characterized by feline grace. A cosmopolitan, he was devoted to the Russian government, and he was a firm believer in the national church. The sufferings of his last years brought excusable irritability in argument, so that Dehn, his host, was in the habit of saying to guests, "Please leave your umbrellas, galoshes, and politics in the hall."

Glinka was generous in his treatment of the young musicians of his day. Nothing musical frightened him because it was new or unexpected. He was especially fond of the music of Bach, Handel, Beethoven and Berlioz. He composed only when he was in the vein; he was modest in his estimate of his own musical worth; at the same time he said to his sister, "They will understand your Micha when he is dead, and 'Ruslan' in a hundred years." Unfortunately, perhaps, for his art, he never felt the spur of poverty.

A catalogue of Glinka's works in chronological order may be found in Pougin's *Supplément* to Fétis' *Biographie universelle des Musiciens*, 1878, vol. 1, pp. 387, 388. This catalogue includes songs, piano pieces, chamber music, vocal quartets, choruses, orchestral pieces and two operas. The works of his youth do not call for attention. The study of singing under Belloli was of advantage to him, as is seen in the vocal compositions of the middle and the later period. Nor would it be worth the while to examine minutely his compositions for orchestra, piano and other instruments, although such an orchestral fantasia as "Kamarinskaïa" shows undeniable talent. As the composer of two national operas, Glinka demands respectful consideration.

Before the performance of "A Life for the Czar" foreign opera-makers ruled in Russia. Sarti, Cimarosa, Paisiello, Martini, Steibelt, Boiëldieu, Cavos visited or tarried in the Russian opera house. Foreigners, as Araja, Sarti, Soliva, Sapienza and Cavos wrote operas with Russian texts; there were also Russian opera-makers, as Volkoff, Fomine, the brothers Titoff, Alabieff, Verstowski. These men wrote operas of merit or of little worth; no one of them can be regarded as a creator or renovator in the school of Russian music.

Even when he was merely a boyish amateur, Glinka collected folk-songs and had ideas concerning dramatic music. In 1826 he wrote, "music truly dramatic fits exactly the sense of the words." He noted carefully all songs of the people: he listened attentively to Finnish postillion, Persian diplomat, Spanish idler. In Milan under an Italian sky, intimate with famous singers of the Italian school, he despised his compositions; and longing for Russia brought with it the ambition to write Russian music; music "with the ineffable ecstacy or infinite bitterness" of Russian sentiment; for he could not endure the *sentimento brillante* of the Italian composers of that day. When he studied for the first time with Dehn, his themes were generally of Russian origin. "The desire of creating national music haunts me," in 1832 he declared in a letter; "my opera must be absolutely national, both the text and the music; I wish my dear landsfolk to find themselves therein at home." And yet modesty delayed the completion of the opera.

In "A Life for the Czar" Glinka attempted the combination of two nationalities, Russian and Polish. Each nation should be characterized by the rhythm, the tonality, the particular harmonic structure of the music. Rubinstein, who should here speak with authority, claims this as the result of the attempt: "The character of each nationality is maintained throughout, and at the same time the nationalities are united with rare technical mastery." Yet the opera shows decided traces of the influence of the Italian conventionality of the day. There is the trio in the first act, for instance; and, in fact, nearly all of the ensemble work of the first act is free from Russian character. Nor in this act is the melodic form of pronounced originality.

The dashing Poles were to be represented by incisive rhythms, brilliant themes, while the Russians were to be described as restless, melancholy, in moods of shifting tonality. Only in the great triumphant hymn of Russian patriotism at the end of the opera was there to be tumultuous joy without alloy. It is a singular fact that the scenes in which the Poles are chiefly concerned are the most char-

acteristic of the opera; so that Fouque perhaps is justified in saying, "Glinka thought to exalt Russia, and, lo, it is Poland that triumphed." On the other hand, there are features of marked originality — or originality based on comparatively unknown folk-song — in the two last acts. Glinka employs, for instance, in the melancholy romance of Vania, the G scale with the F natural, as does Mascagni in the first act of "L'Amico Fritz." The Russian composers of to-day do not regard "A Life for the Czar" as the best or the most characteristic work of Glinka. It is true that César Cui, perhaps from patriotism,

BUST OF GLINKA.

Redrawn for this work, by Sidney L. Smith, from an illustration in a Russian magazine.

speaks of its "remarkable originality" and "profound depth," going as far in one direction as Tadé Bulgarine in the other, when he wrote the bitter attacks after the first performance.

The text of "Ruslan and Ludmilla" is a fairy story. Here Glinka combines the Russian and the Circassian nationalities. He himself said that he wrote the music in fragments; and the loose structure of the libretto warred undoubtedly against the immediate success of the opera, although to-day "Ruslan" is regarded in Russia as Glinka's masterpiece. In this opera he turned deliberately his

back on European musical conventionalities and traditions, and looked confidently toward the East. He dreamed of strange scales, of new moods, of old church tones curiously modified; he pursued new rhythms; he sought painfully after unheard-of harmonies. Here in a word was the founding of the modern Russian school, which, according to Gustave Bertrand, wishes to have a language of its own as well as a style. "So afraid is it still of being accused of imitation, that it pretends to repudiate the Italo-Franco-Germanic scale, and the whole system of tonalities and modulations, which have been considered for three centuries the base of musical civilization; it would fain set up another system of scales, another grammar, another syntax."

Now this music of "Ruslan" is as foreign as is the original text, and yet it is impossible to deny its passages of rugged power, strange, exotic beauty, overwhelming effect. Fifty years ago was this music written, and we find in it much of the ultra-modern Russian school. Take the wild, barbarous music that accompanies the seizure and carrying away of Ludmilla by two monsters, the music of Tchernomor the magician, "the descending scale, terrible, harsh, with its bizarre harmonies," and the haunting measures that follow (page 65 of Fürstner's edition for voice and piano): do not these measures seem as though they were signed by Tschaikowsky, or Rimsky-Korsakoff, or by any one of the men that sit at the feet of Glinka? It is in this opera that we realize the mighty influence of the composer on the men that followed him; it is in this work that we realize that Glinka was a revolutionary.

Fouque has drawn a parallel between Glinka and Wagner; but when he claims that Glinka was the first in Europe to employ a *rappel caractéristique*, he forgets history and such men as Grétry and Weber. Other theories or practices of Glinka and Wagner were anticipated by Georg Reinbech in the preface to his heroic opera "Orestes"; but theories were not enough to save "Orestes" from the dust-bin of antiquity. It is that which a composer may do with his theories or in spite of them that is of the first importance to the inquirer into the worth of his music. Nor is the fact that Glinka believed that in opera the music should be intimately connected with the meaning of the words enough to make him a remarkable figure in the history of music; for his belief was shared by Frenchmen and Italians who died long before he saw the light. Glinka was great in this: that for his own people he founded a school; that by the influence of his music he has turned Russian musicians who followed him away from the contemplation and the imitation of the great works of Italian, French and German masters. The Frenchman Berlioz, himself a revolutionary, wrote of Glinka that "his talent is supple; he can be simple, even naive, without descending to that which is common or vulgar. His melodies have passages of a strange fascination. He is a master of harmony, and he writes for the instruments with a care and a knowledge of their most secret resources, which makes his instrumentation among the most fresh and vivacious of all modern instrumentations."

But the music of Glinka is known chiefly in Russia, and his operas do not find an abiding place outside the boundaries of Russia. Will not the intense nationality of Glinka's best music prevent universal recognition and affection?

Pushkin wrote a prologue to the story on which the libretto of Ruslan is founded, and in this prologue are found these words:

> "By the side of the Blue Sea is a great and green oak tree, girt with a golden chain.
> Day and night, a marvellous and learned cat crawls around this oak.
> When the cat crawls to the right he sings a song; when he crawls to the left he tells a story.
> It is there you must sit down and learn the understanding of Russian legends. . . .
> There the spirit of Russia and the fantasy of our ancestors come to life again.

Pushkin and Glinka sit beneath this oak; they listen to the cat that crawls about the oak. To him who is unable to tarry by the side of the Blue Sea will the music that comes from far away be moving, irresistible, pertaining to common humanity? Or will the music of this ultra-Russian school entertain for a time on account of its apparent singularity, and then be forgotten by the Western hearer of paler blood and carefully combed imagination?

Philip Hale

ANTON RUBINSTEIN

Reproduction of a photograph from life, by J. Ganz, of Brussels.

ANTON RUBINSTEIN

IT is related of Chopin that he would go from one end of Paris to another rather than write a short note. Rubinstein appears to have felt a similar disinclination to letter-writing, or literary work of any sort, unlike many other modern composers, especially the three whom he dislikes most of all, Wagner, Liszt and Berlioz. As if by way of retaliation, the writers on music ignored him almost completely, so that, if we except a few essays, brief biographic notices (full of errors), and the current criticism of new works in the newspapers, it may be said that there was no Rubinstein literature until a few years ago. In November, 1889, however, Russia celebrated the Rubinstein Jubilee, and on this occasion there appeared two brief, but valuable books on the great pianist composer. One of these is entitled "Anton Rubinstein; A Biographical Sketch" by Alexander M'Arthur (Edinburgh, Adams Charles Black, 1889), which is described in the preface as "a series of facts in the life of Anton Rubinstein, collected in St. Petersburg from intimate friends of the composer-pianist, from Russian journals, books and papers, and from such information as came to light during various conversations held with himself"—Mr. M'Arthur having been for some time Rubinstein's secretary. Still more valuable is an autobiographic sketch which appeared about the same time. Rubinstein did not write this himself, but a stenographer took down the story of his life and Rubinstein revised the proofs, so that it may be regarded as authentic and accurate (English translation by Aline Delano; Boston, Little, Brown & Co.) Besides these two booklets on Rubinstein there is only one other that I have been able to find—an 80-page treatise, "Anton Rubinstein," by Bernhard Vogel (Leipsic, Max Hesse, 1887), devoted chiefly to an analysis of Rubinstein's principal works.

Anton Rubinstein's birth place was the village of Wechwotinez, near Jassy, in Moldavia. Owing to a lapse of memory on his mother's part he believed all his life that his birthday was November 18, 1829, but an examination of the local records showed that he was born on the 16th (28th new style); however, he says, "now that I am in my sixtieth year it is rather late to alter this family fête day, and so I shall continue to celebrate the 18th (30th) of November." His father, Gregor Rubinstein, was a Polish Jew, and his mother, Kaléria Christofòrovna (née Levenstein), a German Jewess, born in Prussian Silesia.

About the time of Anton's birth the oppression of Jews by the Emperor Nicholas had reached the highest degree of cruel persecution. To escape this and save his possessions, Roman Rubinstein, Anton's grandfather, gathered together all the members of the several branches of the Rubinstein family, sixty in all, and had them baptized as Christians. Four years after this event, when Anton was five, his father moved to Moscow, where he started a pin and pencil factory. The importance of this event in Anton's life cannot be overestimated, for if his family had remained in the small village, he would not have had an opportunity to cultivate his musical proclivities.

It was his mother who first discovered his talent. She had received a good musical education, played the piano well, and often noticed how her oldest little boy listened while she played, or else sang to himself, or tried to make a toy violin. So she made up her mind to become his teacher, and the little curly headed boy learned so rapidly that she soon found him more than a match; whereupon she resolved to give him the benefit of the best instruction obtainable in Moscow. Professor Alexander Villoing, who was reputed the best local teacher, was consulted, and he came to hear Anton play. "My mother then told him how she had earnestly hoped that he would consent to become

my teacher, but that owing to our limited means she was unable to pay a large price for lessons. Villoing hastened to reply that he was not pressed for money, and would willingly undertake my musical education free of charge, and with him my lessons began and ended, for no other teacher did I have."

Anton was between five and six years old when his mother commenced to teach him. She gave more time to him than to her other children, as she found him a more apt pupil. Professor Villoing was not much of a virtuoso, but he knew how to teach, and was especially careful in regard to the correct position of the hands, and the production of a good tone. In his absence Anton's mother watched over his exercises. "In those days the method of teaching was very stern," writes Rubinstein; "ferules, punches and even slaps on the face were of frequent occurrence." But the result was a thorough foundation in technique, and Rubinstein adds that in all his life he never met a better teacher than Villoing. Though a strict master, he soon came to seem like a friend or second father to Anton, who found his lessons a pleasure and a recreation: "I cannot call them lessons; they were a musical education."

So great was Anton's interest in music and his progress so rapid, that his general education was rather neglected at the time. "I do not remember when or how I learned my alphabet."

Villoing was evidently proud of his pupil who, when he was in his tenth year, began to be talked of in Moscow as a prodigy; and he finally succeeded in overcoming Gregor Rubinstein's opposition, and Anton was permitted to make his first public appearance at a charity concert, on July 23, 1839. He played pieces by Hummel, Thalberg, Liszt, Field and Henselt, was warmly applauded, and a local paper spoke of his "beautiful, clear tone," and the wonderful manner in which the child artist entered into the composers' ideas.

The success of this concert convinced Mme. Rubinstein that her son was destined to be a great artist, and in order to afford him greater advantages than Moscow offered, she was now anxious to send him to the Paris Conservatory. Villoing not only approved this plan but even offered to accompany his pupil. Strange to say Anton was refused admission to the Conservatory. "Whether they considered me too young, or too far advanced in music, I cannot tell, but I suspect that Villoing, who regarded me as his own creation, was reluctant to part with me, or to intrust my musical education to any other than himself, even to the teachers in the Paris Conservatory." Possibly the policy of Cherubini had something to do with his exclusion. Seventeen years previously that austere musician had refused Liszt (then 12 years of age) permission to enter the same conservatory because he disliked prodigies. To some extent this dislike was justified, as the world was at that time full of prodigies, most of whom came to naught.

Anton did not feel disappointed at this exclusion. His lessons with Villoing continued and he was allowed to give a few concerts in the piano rooms of some great manufacturers, on which occasions he met Liszt, Chopin and other famous musicians. Villoing was pleased with the success of his pupil, who writes, however, that he looked on all this in the light of an amusement, and that, while his teacher was strict, he himself was "a great rogue." Thus the year spent in Paris was of little benefit to his musical progress, except in so far as it gave him opportunity to hear Chopin (at his own house) and Liszt, whose playing made him cry and who, at one of Anton's concerts, embraced the lad and predicted that he would be his successor. Liszt advised Villoing to take his pupil to Germany for further study; but before acting on this advice a series of concerts was given by Anton in England, Holland, Norway, Sweden and Germany. In London he does not appear to have attracted much attention, although the *Examiner* devoted to him a long article in which these significant lines occur: "To gratify those whose taste leads them to prefer fashionable music, he plays the fantasias of Liszt, Thalberg, Herz, etc; but when exhibiting before real connoisseurs he chooses for his purpose the elaborate compositions of the old German school — the learned and difficult fugues of Sebastian Bach and Handel — all which he executes with an ease as well as precision which very few masters are able to attain; and to add to the wonder, he plays everything from memory, this faculty being, apparently, as fully developed in him as it is now and then, though rarely, in adults who have perfected it by long practice."

He was also received by "the young and handsome Queen Victoria," as he writes, "and subse-

quently in all the aristocratic circles. Although but a boy of 12, I felt no shyness or timidity in the presence of these formal lords and ladies." When he returned to St. Petersburg, after an absence of four years, he was summoned to the Winter Palace and presented to the Imperial family. The Emperor, who was in a playful mood, caressed him and exclaimed, "How is your Excellency?" On another occasion, after a charity concert, he was, at the desire of the Empress Alexandra, placed on a table and caressed by Her Majesty. "I looked at my concerts in the light of a plaything," he adds, "like a child that I was, and as I was regarded." He also relates that at that time he was a devoted imitator of Liszt, "of his manners and movements, his trick of tossing back his hair, his way of holding his hands, of all the peculiar movements of his playing, which naturally called forth a smile from those who had heard Liszt, and perhaps also increased the interest felt in the boy-virtuoso."

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From a photograph from life by W. & D. Downey, London.

The proceeds of these concerts were just sufficient to defray traveling expenses; but Anton had received from aristocratic admirers several valuable presents which were pawned (never to be redeemed) on his return to Moscow, and the proceeds from which were greatly needed, as his father's business affairs had not prospered. His mother, meanwhile, had made up her mind that the life of a traveling prodigy was not the best way of developing her son's talent, so she decided to take him to Berlin with his sister Lùba and his younger brother, Nicholas. Of this brother Anton says that "besides his excellent technique he had already given signs of ability in original composition; in fact he began to compose at the age of five. "They arrived in Berlin in 1844, and remained for two years. Both the brothers took lessons in composition of Dehn, and Nicholas also had piano lessons of Kullak, while Anton from this time on was his own piano teacher. He gave no concerts during these two years, but played occasionally in society and at clubs. In composition he could not have had a better instructor than Dehn, who was also the teacher of Glinka and Kiel. Anton's mother was also acquainted with Mendelssohn and Meyerbeer, on whom she called occasionally with her children and took counsel regarding their musical education.

In 1846 Anton's father died, his mother returned to Moscow with Lùba and Nicholas, while Anton, a youth of sixteen, started for Vienna to carve his fortune. The fact that Vienna harbored Liszt, "the King of musicians," on whose protection he relied, was one reason why he selected that city in

preference to any other musical centre. But Liszt was not in his usual amiable mood when Anton called, and he gave him to understand that every man must pave his own way. Nor did the letters of introduction which he had brought from Berlin open a friendly house to him. He gave some lessons for a mere pittance, lived in an attic, and often had, for several days, not enough money to pay for his dinner, and so went hungry.

His only solace was composition. Before leaving Berlin he had already succeeded in finding publishers for a few of the pieces, including a study for the piano on the subject of Undine, which was even honored by a notice from the pen of that professional discoverer of geniuses, Schumann, who praised it for its melodious character, while objecting to some errors in the harmony, and pointing out that in a piece by so young a composer, real originality was of course out of the question. Concerning his Viennese compositions in the attic, Rubinstein says: "What did I not write in these days of hunger! Every sort of composition, not only in the department of music — operas, oratorios, symphonies and songs — but articles philosophic, literary, and critical as well." Of this music but a small part appeared in print, and in most cases the young composer had to be glad to find a publisher without expecting any remuneration.

Two months after Anton had taken up his residence in the garret, Liszt called upon him and tried to make amends for his previous curt behavior by inviting him to dinner; an invitation which the poor fellow accepted only too gladly, for the pangs of hunger had been gnawing him for several days. "After this," he writes, "I was always on good terms with Liszt until the time of his death."

In 1847 he undertook a concert tour in Hungary with the flutist Heindel. At its close these two, with another friend, decided to emigrate to America, via Berlin and Hamburg. When they got to Berlin in 1848 Rubinstein told his former teacher of their plan, but Dehn dissuaded him, and so he abandoned his companions, and took up his residence in Berlin once more, "Leading the Bohemian life of an artist — feasting when money was plenty and going hungry when it was gone." But 1848 was not a good year for getting an artistic footing in Berlin, for the great revolution had broken out. He witnessed some of its stormy scenes, but his occupation was gone; there was no demand for lessons or concerts, and finally he concluded that the wisest thing he could do was to return to St. Petersburg.

The sixth chapter of Rubinstein's autobiography is devoted to a detailed narrative of the adventures which befell him on his return to his native country — incidents which he presents in an amusing light, but which must have been very annoying, if not alarming, at the time. He had forgotten to provide himself with a passport, in consequence of which he narrowly escaped arrest, and was even threatened with deportation to Siberia. What was worse still, the police suspected the box in which he carried his manuscripts of being a receptacle of seditious documents in cryptograph, so it was detained, and the contents afterwards sold to merchants as waste paper before Rubinstein had heard of their being advertised; and so his early works were lost, excepting such as he reproduced from memory.

The five years from 1849 to 1854 were spent mostly in St. Petersburg where the young pianist-composer, now in his twenties, continued to lead the same kind of life that he had led in Berlin — rich one moment, poor the next, indulging in luxuries to-day and walking to-morrow because he could not pay his cab fare. In giving lessons he adapted his charges to the wealth of his pupils, some paying him one rouble an hour, others twenty-five.

The Grand Duchess Helen, sister of the Emperor Nicholas, a great patroness of the arts and artists, took him under her protection, and made him "accompanist in general to the court singers" and gave him frequent opportunity to play before the emperor and the aristocracy at her soirées to which the best artists were always invited.

It was during these years, too, that he came forward prominently for the first time as a composer. "I wrote operas in Italian and German," he says, "for at that time, with the exception of Glinka, there were no Russian composers — nothing but amateurs, dilettanti landlords, dilettanti clerks; musicians — real artists — who looked upon their art as the very essence of their lives, were nowhere to be found. * * * * * The Russian opera was as yet in embryo, as far as regards the singers."

The first of Rubinstein's operas was *Dimitry*

Donskoi, which was produced in 1852. The composer conducted personally, but the singing was so wretched that the opera failed to please the public, although in later years it won some popularity. At the request of the Grand Duchess Helen, he next wrote three one-act operas to illustrate some of the various nationalities of the vast Russian Empire. One of these, produced in 1853, was entitled *Thomas the Fool*, but the singing was so outrageous that Rubinstein fled from the theatre, and on the following day he appeared at the office to demand the return of his score. The other two of these operas, *Vengeance* and the *Siberian Hunter*, were never performed; indeed, ill luck once more befell him regarding his early works, for the MMS. of these operas were burned with the theatre. A copy of the *Siberian Hunter*, however, still exists, as Mr. M'Arthur informs us, in Rubinstein's musical library at Peterhof.

ANTON RUBINSTEIN.

A most characteristic silhouette sketch by Mrs. Behr made in 1886 in St. Petersburg. The fac-simile autograph is Rubinstein's name in Russian.

In the mean time Mme. Rubinstein's policy of interrupting her son's career as a child prodigy and causing him to settle down to study his art seriously, had been proven a wise course. For, had Anton continued to amuse the curiosity of prodigy lovers, he might have degenerated into a mere tricky virtuoso, or come to grief entirely through overworked nerves. Instead of this he had allowed his faculties to mature, and now, thirteen years after his first concert tour, the young man of 25 made up his mind to show the world what he had learned in the interim. A concert tour was undertaken, lasting from 1854 to 1858, during which time he visited the principal cities of Germany, Austria, France and England. His main object was not to shine as a pianist, but to introduce himself to the world as a composer. But, as usual in such cases, the public and the cities were much quicker in appreciating his interpretative than his creative genius.

The question is often asked whether Rubinstein was ever a pupil of Liszt. He was not — at least he never took lessons of Liszt. In a wider sense, however, he may be called a pupil of Liszt, for we have already seen how greatly the little Anton had been affected by Liszt's playing in Paris, and how he had copied his method and his mannerisms.

In 1854 once more he came under Liszt's influence. At that time Liszt was living at Weimar, the centre of an admiring host of pupils and musicians, the patron-general, so to speak, of all young and ambitious composers, including the exiled Wagner. It was natural that Rubinstein, eager for recognition as a creative musician, should also have turned to Weimar. He was cordially received by Liszt, in whose house he lived five or six months, dining at the house of the Princess Witgenstein, who had been the cause of Liszt's giving up the life of a virtuoso and following the more thorny path of a composer. But though Liszt, during these months, may have often played for Rubinstein and given him hints, indirectly, in piano playing, he failed to make an impression on him as a composer; for Rubinstein writes in his autobiography that he always esteemed Liszt as "a great performer, a performing virtuoso, indeed,

but no composer;" adding, "I shall doubtless be devoured piecemeal for giving such an opinion."

The odd fact is mentioned by Rubinstein that in Russia he was considered a German and in Germany a Russian. But although at the time of the Crimean war all Europe was hostile to Russia, this hostility did not extend to the domain of music, and Rubinstein, the pianist, was applauded everywhere as the true successor of Liszt. To England he could not go at first because it was closed to all Russians; but after the war, in 1857, he went there, and although some of the critics attacked him, popular sentiment was overwhelmingly on his side, and the conductor of the Musical Union, John Ellah, wrote that never since the last appearance of Mendelssohn in 1847 had so much enthusiasm been expressed as at Rubinstein's début in 1857.

The winter of 1856 to 1857 Rubinstein had spent at Nice, where the Grand Duchess Helen had bought a villa, and the widowed Empress Alexandra was lamenting her late husband, and the result of the Crimean war. At the numerous social gatherings of this winter, musical subjects were frequently discussed, says Rubinstein, "and all acknowledged that the state of music in Russia was deplorable. We all agreed, unanimously — the Grand Duchess favoring it particularly — that on her return to St. Petersburg something must be done for the musical education of Russian society, and it was there in Nice, under the beautiful skies of Italy, that the first conception of the Russian Musical Society in St. Petersburg took its origin."

Having returned to St. Petersburg, Rubinstein devoted all his energies to the founding of the national Conservatory, and it was in 1862 that Russia received its first high school of music. Previous to that, musical education had consisted chiefly in the memorizing of a few simple tunes in the family circle. There were no professional musicians but only amateurs, and the profession of musician was not recognized officially. To secure the necessary funds for the conservatory, Rubinstein and his colleagues went about from house to house, like Russian priests, soliciting subscriptions. Concerts were also given to add to the funds. Rubinstein assumed the directorship, and such famous teachers as Wieniawsky and Leschetizki asked only a rouble a lesson. The result was that the classes were soon crowded and the school prospered in spite of its enemies, who denounced the school as the production of "a set of Germans, professional pedants," and who opened a rival school where tuition was given free. That Rubinstein should have enemies among the Russian musicians was not to be wondered at, for he had, some years previously, written for a Viennese journal an article on Russian music in which he spoke very highly of Glinka, while the other composers fared ill at his hands.

That he should have given so much of his time to the elementary and difficult task of founding a Conservatory, is the more to his credit when we bear in mind that all this time he might have made a fortune by giving concerts in the various cities of Europe. For several years, however, he confined his labors chiefly to St. Petersburg, where he often appeared as pianist and conductor. In 1865 he married Vera Tschekouanoff, who accompanied him in a concert tour the same year. In 1867 he resigned from the position of director of the Conservatory and once more devoted himself chiefly to concerts. The number of pupils had in the meantime grown to 700, and among them we find such eminent names as Tschaïkowsky and Madame Essipoff. The cause of his leaving the Conservatory was a disagreement with its professors as to the objects and methods of instruction.

Of the concert tours which now followed, the most gigantic was that which he undertook to America in 1872 with the violinist Wieniawsky. For 215 concerts he was to receive $40,000 and the violinist half that sum; and this contract was carried out to the letter.

"For a time," he writes, "I was entirely under the control of the manager. May heaven preserve us from such slavery! Under these conditions there is no chance for art — one grows into an automaton, performing mechanical work; no dignity remains to the artist, he is lost. * * * It often happened that we gave two or three concerts in as many different cities on the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art." This, combined with his great aversion to an ocean trip, has prevented him from returning to America, although managers have often offered him immense sums, the highest being $125,000 for fifty concerts, which he refused in 1891. It is interesting to note that Rubinstein

Leipzig den 2ten ~~Oktober~~ November 1854.

Sehr geehrter Herr

Da Sie durchaus mir das bestimmen das Honorar für meine Manuskripte anheimstellen, so will ich sie Ihnen nach dem Maßstab von Schott's, Hofmeister's u. a. Verlegern anrechnen. Vorerst muß ich bemerken, daß Sie mit den 6 Etuden und 6 Praeludien genug Salonstücke haben, und mir einen großen Gefallen erweisen möchten wenn Sie anstatt der 3 Salonstücke die Sie auf der Liste angemarkt haben eine Sonate für Klavier allein annehmen dazu noch die Bemerkung, daß mir die Hauptsache ist mit Ihnen in steter Verbindung zu bleiben und möglichst schnellste Herausgabe meiner bis jetzt fertigen Sachen, zu bewerkstelligen — Also dies Gesammtpreis für die Sachen wäre 300 Rthl. mit dem Octett und 250 Rthl. ohne Octett. Jedoch glaube ich daß die Herausgabe des Octett's erspießlich wäre da noch ein solches für Klavier nicht vorhanden ist.

Wenn Sie so gut sein wollten mir bis 12 Uhr die Antwort zuzuschicken, würde ich Ihnen sehr dankbar sein und die Manuskripte um 3 Uhr in das Magazin bringen

Mit hoher Achtung ergeben

Ant. Rubinstein

Fac-simile autograph letter from Rubinstein to one of his publishers.

found the Americans more musical than the English, whom he regards as the least musical nation in the world, only two per cent. of them having, in his opinion, any knowledge of this art, while of the French sixteen per cent., and of the Germans, fifty per cent. are musical.

The proceeds of this American tour laid the foundation of Rubinstein's prosperity. On his return to Russia he bought a villa at Peterhof, near St. Petersburg, which thenceforth remained his refuge, where he could compose without interruption in the intervals between his concert tours. In 1885–1886 he prepared a grand finale for his career as pianist by giving a series of seven historical concerts in St. Petersburg, Moscow, Vienna, Berlin, London, Paris and Leipsic. They were intended to illustrate the gradual development of piano-forte music; and with his usual generosity he repeated each concert on the subsequent day for the benefit of students. The instructive programmes are reprinted in M'Arthur's biography, pages 86–90.

In 1887 Rubinstein was asked to resume the directorship of the national Conservatory and accepted the offer on condition that he could manage everything in his own way. This he proceeded to do with a vengeance, for he not only turned away pupils, and completely altered the programme of study, but also sent off professors and gave others lower places. The result was a great outcry and commotion, but in the end things adjusted themselves again. Although he refused to play any more in public except for charity, he continued to give, for the benefit of students and privileged friends, lecture-recitals at which, according to Mr. M'Arthur, he was almost always in good humor, enthusiastic, "In love with the music he was interpreting, and his remarks to the pupils delightfully witty and learned."

Only one more event of special biographic importance remains to be recorded — the official jubilee on Nov. 30, 1889, of his first public appearance as pianist fifty years previously, coinciding within a few months with his sixtieth birthday. The festivities lasted six days and were participated in by the royal family, the aristocracy and the artistic circles of the Russian capital.

There was a reception at which fifty-four addresses were presented to Rubinstein, and a number of pieces played by former pupils of the Conservatory, including Tschaïkowsky. There were also concerts at which Rubinstein played, and performances were given of his *Tower of Babel* and *Feramors*, and of his new opera, *Goruscha*, the festivities winding up with a grand ball. "During the first day," writes Mr. M'Arthur in the New York *Musical Courier* (Jan. 15, 1890), "300 telegrams were received, and Rubinstein was presented with the citizenship of the borough of Peterhof — a great honor in Russia — an annuity of 3000 roubles from the Czar's private treasury, and numerous local and foreign honors." Many years previously he had already been appointed Imperial concert-director and court pianist, and in 1869 he had received the Vladimir order, which raised him to noble rank. In 1877 the President of France, MacMahon, handed him personally the order of the Legion of Honor.

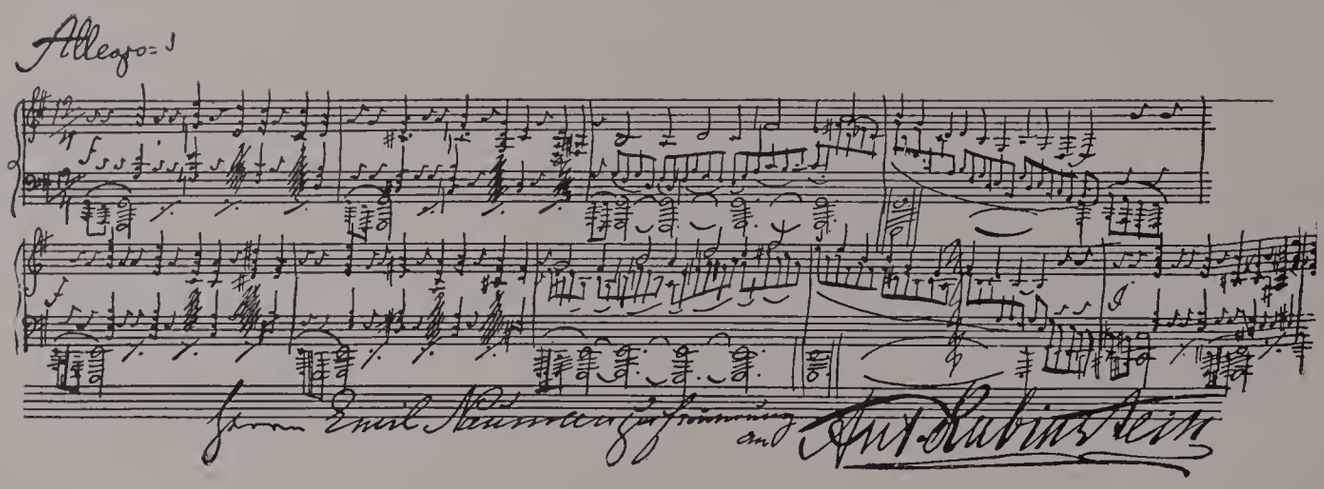
Rubinstein's head has often been compared to Beethoven's, and his long, shaggy, dark hair, thrown back from his broad, high forehead, gives him a strikingly leonine appearance. "I am simply much hair and little nose," he once said of himself, and Mr. M'Arthur adds these graphic touches: "A peculiar droop of the upper eye-lids at the right and left sides of the forehead, gives an odd expression to his face, and the serene thoughtfulness of his forehead is strongly at variance with the lines of passion and impetuosity about his mouth. He wears neither beard nor moustachios."

His extensive travels made him a good linguist. He understands Italian and Spanish, and besides Russian speaks German, French and English fluently. He was always fond of good company and a game of whist. He is very sensitive to female charms and chivalrous toward women; the amount of marriage dowers he has given to penniless maidens when he was amassing wealth on his concert tours is said to be a standing joke among his friends. Had he saved all his earnings he might be a millionaire. A foot-note in his autobiography states that "It has been ascertained that during the twenty-eight years which have elapsed since the foundation of the Conservatory, Rubinstein devoted the proceeds of his charity concerts, amounting to more than 300,000 roubles, to the benefit of the poor and to other good works." The time which he gave to the Conservatory and its pupils, financially considered, was worth at least another sum of that size.

At the piano, Rubinstein, in his childhood, imitated the mannerisms of Liszt, as we have seen, but in mature years he preserved a quiet, dignified deportment which added much to the impressiveness of his performances. His massive, manly, leonine appearance in itself seemed to augment the force of his playing of a tumultuous, agitated movement; but the same hands which at one moment seemed to be the paws of an angry lion, at the next moment danced on the keyboard with the dainty lightness of fairy fingers. No one has ever *sung* more beautifully on the keyboard than Rubinstein, no one ever brought an audience to a higher pitch of excitement than he has by his impetuous exhibitions of passionate pianism. For several decades critics have delighted in making comparisons between Rubinstein and Dr. Hans von Bülow. The latter is represented as an objective pianist, who interprets each composer truthfully, as an object is reflected in a mirror, and Rubinstein as a subjective pianist who adds to each piece more or less of his own personality. There is some truth in this; for Rubinstein is a genius, and a genius cannot help coloring everything with his own moods and passions; but it would be entirely wrong to say that Rubinstein's Mozart is less Mozartean, his Beethoven less Beethovenish, his Schumann less Schumannesque than Bülow's. His practices as a teacher as well as his playing refute this notion. He was always angry when a pupil brought him an "edited" edition of the classics, and insisted on having the unadulterated article. In cases where he undoubtedly gave a personal version of a piece — as for instance of Chopin's funeral march, which he began very softly, swelling it gradually to fortissimo and ending again pianissimo — as if to suggest a passing procession, he did not allow his pupils to copy his example. If at times he has allowed his hands to run away with his judgment, like a pair of unruly horses, it was less with the view to dazzle the public with a display of digital virtuosity than because his animal spirits overpowered him. He never played at the audience but only for himself, it seemed; and to an ignorant American who once asked him why he did'nt play "something for the soul," he said, "well, I have played for the soul, for *my* soul, not for yours."

Being a creative genius, Rubinstein preferred composing to practising, and in consequence his technique occasionally became "rusty," and wrong notes were struck. But neither this nor his occasional capriciousness in the treatment of a composition, nor the fact that he hardly ever played a piece twice in the same way, detracted in the least from his popularity; his concerts were always crowded, the enthusiasm unbounded. And the secret of this success was that Rubinstein, (as Wagner said of Liszt) did not simply reproduce when he was playing, but actually re-produced or re-created the pieces. When he could give so much pleasure to the musical world by his playing, it seemed cruel that he should have ceased his career as performer with his historical concerts so many years ago; but there was a special reason for this in the gradual weakening of his memory. He himself relates that up to his fiftieth year his memory was prodigious, but that since that time he has been conscious of a growing weakness. "I began to feel an uncertainty; something like a nervous dread often takes possession of me while I am on the stage in presence of a large audience. * * * This sense of uncertainty has often inflicted upon me tortures only to be compared with those of the Inquisition, while the public listening to me imagines that I am perfectly calm."

What it means to have a musical memory like his is graphically shown by the figures provided by an enthusiast in Vienna who made his pupils count all the notes played by Rubinstein at one concert and found that there were 62,990. As Rubinstein could have given more than a dozen such concerts without exhausting his mental repertory, he must have had about a million notes stowed away in their proper place in his memory! No wonder that such elaborate machinery should occasionally get out of gear after forty years of constant use. Mr. Joseffy relates an incident he once witnessed at a Rubinstein concert. The Russian lion was playing the Schumann concerto when suddenly his memory failed him, and for several pages of the score he could not find his place. The conductor, becoming nervous, handed him his score, but Rubinstein seized it and angrily dashed it on the floor — which action seems to have aroused his memory to a sense of its duty, and the rest of the piece was played with tremendous passion.



Fac-simile autograph manuscript written for E. Naumann, the musical historian.

Rubinstein, the pianist, is still much better known to the public than Rubinstein, the composer, although his activity as a creative musician is even more astounding than his skill as a virtuoso. On the occasion of his Jubilee the publisher of most of his works, Bartholf Senff of Leipsic, issued a "Rubinstein Katalog" containing a list of all his compositions, excepting the not inconsiderable number of his early works that were lost or accidentally burnt—including a piano concerto and two operas. This catalogue contains forty-eight pages, and in looking through it one never ceases wondering why so few of these pieces are known to the public, and where the composer found time, amid his labors at the Conservatory, and his constant travels as virtuoso, to write such an enormous number of pieces. As he is still busy with his pen, a definitive list of his works cannot be given. The "Katolog" (1889) ends with opus 113, but this does not include ten youthful compositions, and many other pieces (page 21–24 of "Katalog") that have no opus number; and it must also be remembered that a single "opus" often includes from half-a-dozen to a dozen or more songs or pianoforte pieces. Of his operas Senff has published not only the vocal scores, but all the principal songs separately, with arrangements for piano solo, for violin, for violoncello, etc.—for a full list of which the reader must be referred to the "Katalog," in which he will find many a gem that will delight his soul. In this brief essay only his principal works can be referred to.

His own instrument is naturally the most abundantly provided for. In the pianoforte solo section of the "Katalog" there are no fewer than 142 publications of single pieces, collections, operatic scores and potpourries, arrangements of songs, etc. Among his best-known pieces are the Melodie in F, opus 3, the Romances, opus 26, No. 1, and opus 44, No. 1, the Barcarolle, opus 30, the Impromptu, opus 44, No. 3. His pianoforte pieces might be divided into three classes. The first is nothing but drawing-room music, sometimes rather trivial and insipid; the second embraces a number of pieces which show the influence on Rubinstein's genius of Chopin, Mendelssohn, and occasionally of Schumann and Schubert; the third includes many compositions, especially of the later period, which are Rubinstein, pure and simple. The influence of Chopin is especially perceptible in such pieces as the Mazourka, opus 5, and the Melancolie, opus 51; while Mendelssohn peeps out of the Romance, opus 26, No. 1, and many of his weaker pieces. The Valse Allemande, opus 82, is Schubert in every bar, evidently intentionally, and the literal quotation of the *Freischütz* Waltz in No. 5 of this piece recalls the fact that Rubinstein is also a great admirer of Weber. Of his piano pieces for four hands special favorable mention is due the delightful series of pieces grouped together under the name of Bal Costumé. These have also been arranged for orchestra, in which dress they are still more charming.

In writing for the piano Rubinstein followed the modern tendency towards short forms. He wrote only four sonatas. But in his concertos, chamber music and orchestral works he strictly followed classical models and precedent. Of his six concertos the best known are the fourth and fifth, which deserve to be ranked with the concertos of Schumann and Beethoven. In them the piano assumes a symphonic rôle which makes it equivalent to a second orchestra. His chamber music includes sonatas for violin and piano, 'cello and piano, trios, quartets, etc. His early trios are rather Mendelssohnish, but the later ones are highly original. In the andante of the fourth, opus 85, there is a cantabile of simply divine beauty —a melody such as no other composer but Chopin or Schubert could have written. It is first taken up by the violoncello, an instrument for which, in my opinion, Rubinstein has written more admirably than any other master. The three Morceaux, opus 11, No. 2, are delightfully melodious and Rubinsteinesque. Of his two sonatas for 'cello and piano the first is the better known, but is inferior in value to the second, the slow movement of which is in that broad, melodious vein, quivering with emotion, which no other living composer, and but two or three of the dead, could command.

There are splendid things, too, in his two concertos for 'cello, and in his violin concertos. All of Rubinstein's chamber music is shamefully neglected in our concert halls, but its day will come. Special attention may also be called to the marvellous passage in G major for piano alone, in the second movement of this sonata—a passage which is perhaps more characteristically Rubinsteinesque than anything else he has written.

In all of his chamber music Rubinstein shows such remarkable skill and true musical instinct in the treatment of instruments that one would expect to find him in his orchestral works one of the greatest masters of instrumentation. But his orchestration, while often fine, and sometimes superb, is, on the whole, his weakest point; and the cause of this must be sought in his stubborn and persistent hostility to the innovations of Wagner, Liszt and Berlioz—even to those which other conservative composers have approved and appropriated. His most important orchestral works are six symphonies, an overture triomphale, three musical "character-pictures," *Faust*, *Ivan the Terrible* and *Don Quixote* (the last with fine humorous touches), and an *Eroica Fantasia*. Here may also be mentioned the exquisite ballet music which he wrote for the operas *Feramors*, *Demon* and *Nero*, the last named being especially fascinating and piquant. In this department Rubinstein has no rival, either among the dead or the living. He has also written an elaborate ballet in three acts entitled *The Vine*. Of his symphonies the grandest are the second and fourth, called the *Ocean* and the *Dramatic*. The Ocean symphony appeared first in four movements; later on the composer added an adagio and a scherzo, and later still a seventh movement, "The Storm"—so that there are now three editions of this work, which is generally considered his greatest, although future generations will probably esteem the *Dramatic* symphony still more highly.

In his book on "Music and its Masters," (1891) Rubinstein justly names Schubert as one of the five greatest composers the world has seen, in spite of certain faults due to the fact that he never used a file. "God created woman," he says, "certainly the most beautiful of his works, *but full of faults*—he did not file at her, being convinced that she would neutralize all imperfections by her charms; so Schubert with his compositions—his melody outweighs all faults, if there are any." Doubtless Rubinstein here intended, between the lines, an apology of himself too. His critics have pointed out with tiresome iteration that the gold in his works is mixed with too much alloy. This is doubtless true, but criticism should not be synonymous with fault-finding, and where there is so much melodic gold as in Rubinstein, critics would be more just if they more frequently called attention to that, and to the distinct vein of true creative genius that runs through most of his works.

In the same book Rubinstein places instrumental above vocal music; and here again it is easy to read between the lines that he does this for personal reason. As a whole he has been more successful in his instrumental than in his vocal works. The lyric songs must be excepted; in the department of the Lied he has only three or four superiors, and his songs are the most widely known of all his works. Among them are many jewels of the purest water, especially those which have an oriental coloring, like the "Asra," "Pan-

doro," "Mein Herz Schmückt Sich," etc. His vocal duos are also charming. Some of his songs exist in three and four separate arrangements for the piano.

It is strange that Rubinstein, if he really considered vocal and operatic music so inferior to instrumental, should have written as many operas as Wagner. The list includes the Russian works: *Dimitri Donskoi*, the *Siberian Hunter*, *Toms the Fool*, *The Revenge*, *The Demon*, *Kalaschnikoff*; the German operas: *The Children of the Heath*, *Feramors*, *the Maccabees*, *Nero*, *Sulamith*, and the one-act comic operas, *Among Robbers* and *The Parrot*. *The Demon* is popular in Russia where it has been performed perhaps 200 times, but outside of Russia only *Feramors*, the *Maccabees* and *Nero* have had any success, and that only temporary. Like Schumann's *Genoveva*, these operas are brimful of good music, but they are not dramatic. Rubinstein was unfortunate in appearing with his operas at a time when Wagner was teaching the world the magic power of genuine dramatic music. At an earlier period, when musical interest alone, without dramatic realism, sufficed to make operas popular (as witness the success of the Italian composers), he might have been the hero of the day. He knew instinctively what the trouble was and consequently hated Wagner cordially. Had he been more sensible and tried to *learn* from Wagner, his operas would not have been such failures. At the same time it must be said that with all their dramatic shortcomings these operas deserve to be heard more frequently, for the sake of their often ravishingly beautiful music.

The same may be said of his oratorios, or rather sacred operas, in which he has tried to revive the practice of the first oratorio composer Cavalieri (17th century) — and which Handel would have tried in England had not the censor interfered — of giving oratorios with costume, scenery and action. Rubinstein's plan, as explained in a long essay in the *Leipzig Signale*, was to erect special theatres in large cities for the performance of such sacred operas; and he sums up his plan in these words: "Thus I myself allowed my *Paradise Lost* to appear as an oratorio, although in my imagination I had composed it for the stage; later, however, prompted by my idea, which I had never abandoned, I changed it and called it a sacred opera. The same thing happened with the *Tower of Babel*. And since I have not given up hope to this day that my plan will sooner or later be carried out, I am writing my *Cain and Abel*, *Moses*, the *Song of Songs* and *Christus* in this manner, no matter, whether the day of their scenic representation may ever come or not." Of the sacred operas here mentioned only *Cain and Abel* and *Christus* remain to be written.

Henry T. Finck

PETER ILITSCH TSCHAÏKOWSKY

THE development of musical ability among the Russians will form one of the most fascinating subjects of study for the future historian of music. The influence of racial traits and of natural environments as revealed in the music of their composers is striking. Perhaps the more thoughtful student may even read the music of these northern masters by the light of a subtle saying of Confucius: "If you would know whether a country is well governed and of good morals, listen to its music." The deep gloom and insatiable unrest of the oppressed subjects of a cruel autocracy may be discovered in all Russian music. Among the few who have sent the message of the north around the world of tones, Peter Ilitsch Tschaïkowsky stands forth a conspicuous figure by reason of the intensity of the nationalism of his works, and the rugged, sombre eloquence with which he makes the national feeling exercise an influence upon every hearer.

It is not many years since the name of Tschaïkowsky was unknown to the lovers of music in America. Now his compositions are very familiar in those cities where the higher forms of music are sufficiently well understood to enable the public to meet a new style without being plunged into a state of doubt. Indeed, the best work of all the Slav composers finds a ready appreciation in America, where a considerable part of the country possesses physical and climatic conditions not unlike those of Russia. The American mind, accustomed to the larger forms, the vaster expanses, and the more capricious moods of nature, is well prepared to sympathize with Russian music, and it is largely on this account that Tschaïkowsky figures so much oftener upon the concert programmes of New York, Boston and Chicago than on those of London and Paris. Familiar, however, as his compositions are to us, we know little about the life of Tschaïkowsky; and indeed it has not been one of those lives which make fascinating biography, for his career has been that of a peaceful and industrious composer. The writer of this article is indebted to Mr. Tschaïkowsky himself and to his Moscow publisher, Mr. P. T. Jurgenson, for the facts herein given.

Peter Ilitsch Tschaïkowsky was born on April 25, 1840, at Votkinsk, in the government of Viatka, in the Ural district, where his father was employed as an engineer in the government mines. The composer says that, like all in whom a real musical bent has shown itself, he displayed an inclination for music at an early age. When he was five years old he began to take lessons of a lady, and in a few months was able to play such things as Kalkbrenner's "Le Fou" and other fashionable salon pieces of the time, so that he frequently astonished his friends in the Ural country with his virtuosity. However, his parents did not intend that he should be a musician, nor yet a poor and hard working government employee. When the boy was ten years old, his father was appointed director of the Technological Institute at St. Petersburg, and after the removal of the family to that city, young Tschaïkowsky was entered as a student in the law school, to which the sons of high-class government employees alone are admitted. This school possessed a musical library, a piano and a teacher, who, according to Mr. Tschaïkowsky's own account, gave such technical instruction as was deemed requisite for the accomplishments of the fashionable young students. The future composer remained nine years at this school, but he achieved very little progress in music at that time, and his parents were unable to discern any future for him better than that of a government office holder. In an article written by Otto Neitzel for "Nord und Sud," the composer

speaks as follows in an autobiographical communication to the author:

"I was seventeen years old when I made the acquaintance of an Italian singing master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music, and through him I became an enthusiastic admirer of Rossini, Bellini and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service only in sending one to sleep." The composer lost his exclusive fondness for Italian music in later years, but, he adds, "there are melodies of Bellini which I can never hear without the tears rushing to my eyes." About this time his father saw that his musical gifts were worth cultivating, and put him under Rudolph Kündiger, a competent teacher of the piano, who had gone to St. Petersburg from Nuremburg. Kündiger took his pupil to concerts of classic music and his prejudices began to disappear. One night he heard Mozart's "Don Giovanni," which came to him as a revelation. "It is impossible to describe the delight, the rapture, the intoxication with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters Mozart is the one to whom I feel myself most attracted."

He left the law school in 1859 and was occupied two years as an under-secretary in the ministry of Justice. He was then a fairly accomplished dilletant and did not push forward his musical knowledge. In 1861 he became acquainted with a young officer who had studied under Zaremba and who was astonished at the young man's improvisations. The officer was convinced that his friend's duty was plain, and he therefore urged him earnestly to resign his office and devote himself to music. He succeeded in persuading the young man to do the latter, and at once introduced him to Zaremba. In the following year Rubinstein founded the St. Petersburg Conservatory and Zaremba became teacher of theory there. Tschaïkowsky enrolled himself as a pupil, still retaining his government position. It became impossible for him to continue his two courses of labor, and his father's kindness enabled him to devote himself wholly to music. He now entered upon an exhaustive course of study, embracing harmony, counterpoint and fugue under Zaremba, and instrumentation and composition under Rubinstein, of whom he speaks with the highest admiration. He completed his course at the Conservatory in 1865, receiving a diploma and a prize medal for a cantata on Schiller's "An die Freude."

In 1866 Rubinstein's brother Nicolas established the Moscow Conservatory and invited Tschaïkowsky to be his teacher in harmony, composition and history of music. The invitation was opportune, for the composer's father had lost his property and had been retired from office on account of old age, so the young man was glad to get an opening to earn his own living. His history during the ensuing ten years was uneventful. He spent his days in teaching and composing. He disliked teaching very heartily, and the burden of this task, together with the labor of original production, brought on in 1877 a severe attack of nervous prostration. On recovering from his illness, he returned to the Conservatory, but remained there only a short time. Since 1878 his whole labor has been composing. He passed some time in Italy and in Switzerland, but of recent years has resided most of the time at Kiev, near Moscow.

In 1891 Tschaïkowsky visited America, conducting performances of his own works in New York, Pittsburgh and other cities. His first appearance in this country was at the concert given to open the new Music Hall in New York on May 5, when he conducted the Symphony Society's orchestra in a performance of his "Marche Solenelle." On the afternoon of May 7, he conducted his third suite with splendid vigor and firmness. He aroused great enthusiasm, being recalled several times with cheers and waving of handkerchiefs. On the evening of May 8 he conducted two *a capella* choruses, a "Pater Noster" and a "Legend," which had not been heard before in this country. Apropos of his conducting he relates that up to the age of forty-six he always suffered from stage fright at the desk and was a failure as a director. But when his opera "Tscharodyeika" ("The Witch"), was in preperation, Altani, the conductor at Moscow, was taken sick, and he himself was compelled to conduct the rehearsals. He succeeded in finally mastering his terror and continued to direct even after Altani's recovery.

PETER ILITSCH TSCHAÏKOWSKY.

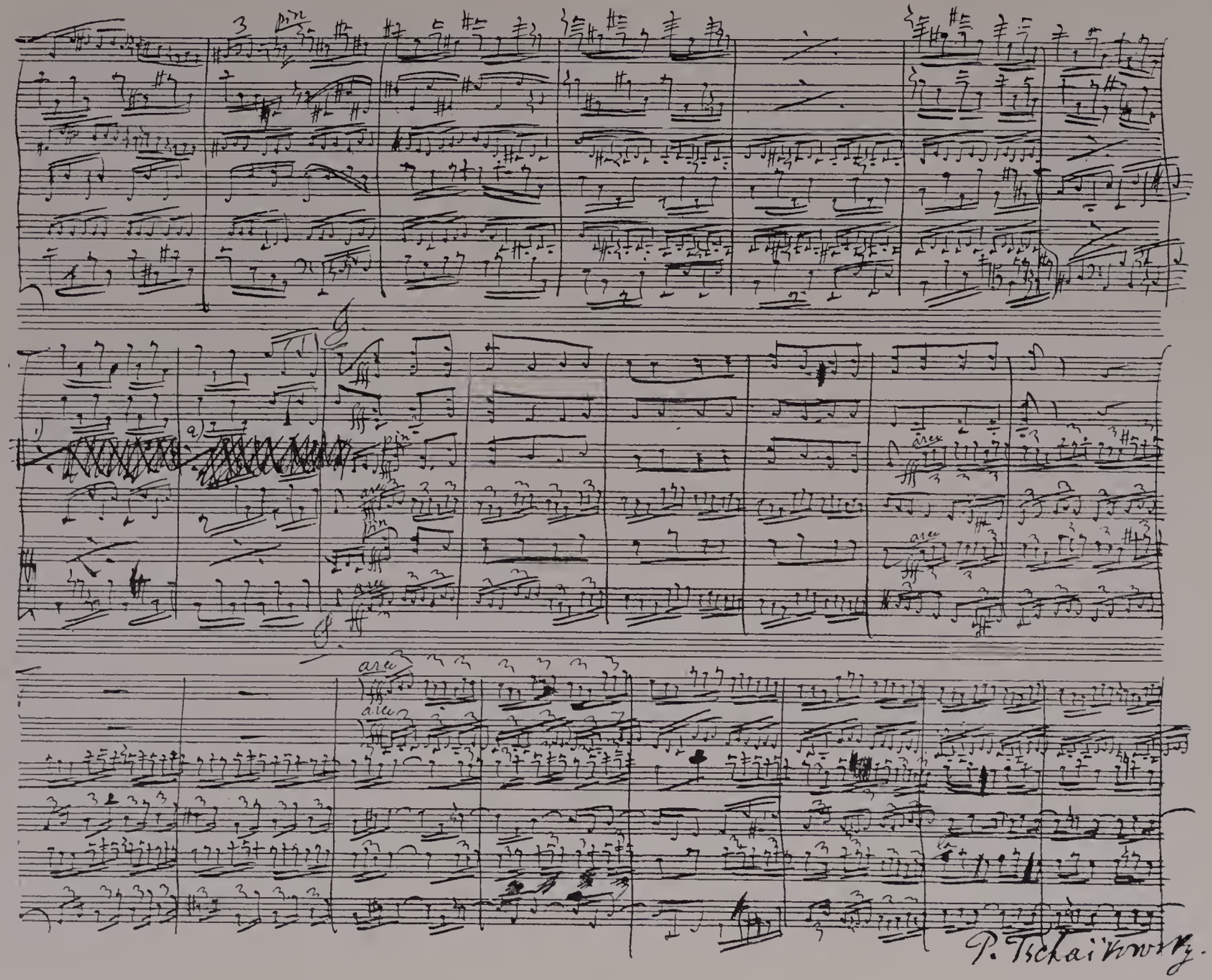
Reproduction of a photograph from life by K. Shapiro of St. Petersburg.

The following are Tschaïkowsky's principal works: operas—"Voyevoda," 1869; "Opritchnnyk," 1874; "Vakula, the Smith," 1876; "Yevgenyie Onégin," 1879; "The Maid of Orleans," 1881; "Mazeppa," 1882; "Tscharodyeika," 1887. Two masses, a Coronation cantata for soli, chorus and orchestra; five symphonies—G minor, opus 13; C, opus 17; D, opus 26; F minor, opus 36; and E Minor, opus 64; symphony on Byron's "Manfred," opus 58; fantasies for orchestra—"Francesca da Rimini," opus 32; "Romeo and Juliet," no opus number; "Hamlet," opus 67; three suites for orchestra, "Marche Slave," opus 31, Coronation march, two concertos for piano and orchestra, opus 28 in B flat minor and opus 44 in G major, and a concerto for violin and orchestra, opus 35 in D, in addition to many other orchestral works, chamber music, sonatas, songs, piano pieces, etc.

Tschaïkowsky's operas are wholly unknown outside of Russia. This is probably due to the fact that the composer trod the path opened by Glinka in his "Life for the Czar." This work was the first Russian opera, and in company with the same composer's "Russlan and Ludamilla" has been regarded by Russians as of national importance. Rubinstein's "Dimitri Donskoi" and other Russian works together with the operas of Tschaïkowsky have compelled a recognition of the existence of a school of Russian opera, though it must be admitted that outside of the Czar's dominions there are few who have heard the productions of this school and fewer still who are capable of pronouncing upon their artistic value. It would require a much more intimate acquaintance with Russian life and thought than foreigners are likely to obtain in the present circumstances to enable any American to speak judiciously of the operas of their composers. It may be said, however, arguing from general principles, that these works, employing as they do national character and the folk-melody of the people, must have an artistic value in so far at least as they lead their public by the ties of patriotism to the consideration of music in its higher forms.

In this country, and outside of Russia generally, Tschaïkowsky is known by his instrumental and choral works and songs. In America his orchestral compositions are those which have made his name most familiar, though Adele aus der Ohe, Franz Rummel, and other pianists have taught the public the value of his piano concertos. In considering the works of any Russian composer who has striven to retain national characteristics and to avoid sinking the traits of his country beneath the sea of imitation of Germany, it is necessary to take account of the important part which song plays in the daily life of the Russian. There is no people which has a more extensive list of folk-songs. They have appropriate songs for all periods of life, for all seasons of the year, for all sports and occupations. There are the Bylinas, or metric romances of the minstrels, telling the deeds of dread Cossacks or more dreadful robbers; the Kolyadki, or season songs, for Christmas and New Years, seed time and harvest; the Khorovod, or spring songs of the young; the Zaplachki, or songs of sorrow; and yet others for marriages, christenings and other ceremonies of domestic life. In what is called Great Russia the happier moods of song prevail, while in Little Russia we meet with more songs in which the irresistible melancholy of tender and sensitive natures is expressed. Curious and unrestrained rhythms, uncommon cadences, closing on the supertonic sometimes, free and pliable metres, and dark harmonies are the salient characteristics of these Russian melodies.

We would naturally expect to find some of these characteristics reproduced in the music of so distinctively national a composer as Tschaïkowsky. An examination of his most individual productions shows us that his deeper sympathy has been with the melancholy of Little Russia, which lies just to the eastward of Poland and assimilates the emotional moods of that unhappy country. Largeness of form, grandeur of outline, we find in the music of Tschaïkowsky, but always in company with an under-color, a priming (to borrow a term from a sister art) of sadness and of discontent. Despite the limits of Little Russia this under-current of feeling is an inseparable trait of the national character, and is to be accounted for by the years of oppression which the common people of the entire empire have suffered. As the writer has already noted, Confucius declared it to be his belief that the songs of a people betrayed the character of its government and its morals. In any nation where the hand of government is so powerful as to influence the hourly feeling of the people the belief of Confucius will surely find good



Fac-simile musical manuscript of a page from a Sextet for stringed instruments written by Tschaïkowsky. In the letter accompanying this manuscript, dated Jan. 26, 1892, he speaks of it as his latest composition.

support. There is always melancholy, or the result of melancholy, in Russian music, even when it is bold and vigorous, it is still sombre, foreboding and sometimes desperate.

The music of Tschaïkowsky, then, is largely distinguished by its eloquent voicing of national feeling. The composer is, in the higher sense of an often abused word, a representative man. Whether the future will regard Tschaïkowsky as a creative genius or not is a question that cannot be discussed with profit at this time. We of the present are entirely too close to the man, too directly under the domination of his personal force, to fairly measure his artistic value. We are quite as likely to underrate him as to overestimate him. But we cannot be mistaken in regard to the immense vigor of his intellect, the fine sincerity of his art, and the fullness of his equipment. Nor shall we be likely to go far astray in our views of the value of the new matter which he has beautifully formulated for us, if he has not himself originated it. If we are to praise poets who have enshrined in their verse national legends almost, if not quite, as highly as those who have given birth to new fancies, surely we are justified in offering our gratitude and our admiration to a musician who has sung to all the world the song of a remote and little known people. It is not to be questioned, in the writer's opinion, that Tschaïkowsky has done this, even when he has sought his inspiration in the literatures of other nations than his own. Surely the Manfred, the Hamlet, the Romeo of Tschaïkowsky were children of the Little Father who sits upon the banks of the Neva.

Let us, in considering the music of this composer, not lose sight of that vigor which sometimes seems to be the outcome of a certain grim determination always present in the Russian heart. Let us not fall into the error of supposing that Tschaïkowsky breathes always the measures of a hopeless grief. Must we not read in the intense spiritual struggle that is depicted in the "Hamlet" overture-fantasy and in the "Manfred" symphony the uprising of an inward revolt that is continually surging within the Russian soul? There is a splendid force in much of this man's music, such as we find in the final movements of the C major and E minor symphonies, which is quite as nationally characteristic as the weird grimness of the valse in the latter work—the valse of a people that is fully ready to dance the carmagnole in the streets of St. Petersburg when the hour comes.

How do the melancholy and the vigor of which we have taken a view express themselves musically? In the first place there is the broad dignity of pathetic utterance common to all music. We find it in the opening measures of the "Hamlet," in the truly inspired andante of the E minor symphony. Phrases such as the composer has used here belong to the universal voice of human song. But more characteristic melodies are such as that which Tschaïkowsky has employed to indicate the grief of Ophelia in the "Hamlet" overture. In these we find the rhythms and cadences of the composer's native land. If, on the other hand, we turn to the last movements of the symphonies in C and E minor we meet with ideas which are undoubtedly sprung from the song-tunes of Greater Russia, translated into dances. And such dances! In them the wildest barbarism, the grossest uncouthness, the unrestrained passion of a puissant race are let loose, and we get a glimpse of what might be the triumphant madness of a people whom an iron hand restrains.

Minor modes and sombre chromatic harmony play a most important part in Tschaïkowsky's larger orchestral compositions, and these are intensified by the marvelously gloomy eloquence of the instrumentation. No composer has used the deeper accents of the orchestra with more telling effect. The unison of the English horn with the lower strings in the cantabile of the "Hamlet" overture-fantasy is a striking example of his skill in this particular; and constantly in his works we meet with solos for the bassoon, with combinations of bassoons and clarinets, bassoons and English horns, divided violas, and the overwhelming sadness of the French horn in slow measures. Indeed it is impossible to avoid a conviction that the instrumental color of some of the most influential passages in Tschaïkowsky's compositions contributes quite as much to their effect upon the hearer as the individuality of the themes or the nature of the harmonies.

Perhaps we shall do well now to pass from generalization to an examination of one or two of the composer's representative works. The "Romeo and Juliet" overture-fantasy begins with an introductory section founded on two themes,

PETER ILITSCH TSCHAÏKOWSKY.

Reproduction of a photograph from life by Sarony, of New York.

one of which is one of the two chief melodies of the whole work. The composer's leaning toward melancholy and sombre instrumental color is at once shown in the sad theme in F sharp minor, announced by clarinets and bassoons. The second melody, also minor, is uttered by flutes and clarinets, the accompaniment being on the violas. These two themes are worked up by the common orchestral device of gradually adding to the number of instrumental voices, and increasing the tempo until the first subject is repeated by the full wood choir with string accompaniment, and the second by the violins with an accompaniment by the oboes, bassoons and harp. We begin to see that there is trouble ahead of us and the composer's mind is intent upon the impending struggle between the Capulets and Montagues.

A sharp, vigorous theme in C and B minor is announced by strings, wood and horns in unison. A figure expressive of rage is worked up after this, and we have a grand orchestral picture of the war of the two houses. A decrescendo follows, and the English horn and muted violins sing a new melody in B flat minor. All the strings muted now breathe a passage in close harmony. This is worked up in a crescendo by the use of the harp and scale passages in the wood, and passes into a new tempo marked *dolce ma sensibile*. Some interesting episodal bits lead into a somewhat extended development of the C and B minor theme, in which the composer uses much variety of color and a plentitude of force. After a decrescendo a new melody appears in the oboe and clarinet, and leads, through a general amplification in the wood-wind into the theme previously given out in B flat minor by the English horn. This melody is now sung by the strings and flutes, and it leads to the finale, in which the vigorous theme in C and B minor is treated in a new fashion, and the work closes with a solemn presentation of the former English horn theme. The reader will perceive that the struggle of the two houses and the melancholy fate of the lovers rather than the throbbing intensity of their passion have been the sources of the composer's inspiration in this work, and that his voicing of these things has led him to use just such harmonies, melodies and instrumental treatment as have already been described.

In regard to the "Manfred" symphony the writer can do no better than to quote the appreciative words of Mr. Krehbiel: "It is a highly imaginative and beautiful work, quite as remarkable for the deep, poetical feeling pervading it as for the ingenuity of its instrumentation, which would not be shamed by a comparison with the best efforts of Berlioz. It would not be altogether fanciful if one should cite a dozen or so compositions of the young Russian school as arguments that the musical sceptre which the Teutons have wielded for so long is in danger of passing into Slavic hands. * * * Look out for the Muscovite! He's a dangerous power in politics, and the musical supremacy of Germany is being threatened."

The four movements into which the work is divided represent Manfred seeking forgetfulness of his lost Astarte in mountain wanderings, the Witch of the Alps, the peace of a mountaineer's existence, and the culmination of the tragedy in orgies in the hall of Arimanes and the death of Manfred, after the summons to Astarte. In this last movement we meet with a full exhibition of that desperate energy of which the writer has already spoken, but the movement is neither so beautiful nor so irresistibly eloquent as the first in which the abandonment of Manfred's grief is voiced in all the gloom of dark orchestral color. The close of the movement is a broad and eloquent melody with organ accompaniment, in which the writer of this article may be pardoned for discerning evidence of the aspiration which dwells in the souls of every oppressed people.

The composer's fifth symphony displays all of his national and personal characteristics in a high light. In this work, too, he has made use of the *idée fixe* after the manner of Berlioz, repeating the gloomy, threatening motive of the introduction to the first movement at effective points throughout the entire work, to which further compactness is given by the employment of the first subject of the first movement as the final measures of the last. The symphony as a whole is one of the composer's most characteristic works, and it bears well one of the most exacting tests to which music can be subjected, namely, repetition. The andante is one of the most spontaneously beautiful utterances of any contemporaneous composer.

In another symphony, that in F minor, Tschaïkowsky has shown that the strong influence which the pure beauty of the Italian writers exercised over

his youthful mind has never been wholly removed. The andantino in modo di canzona, and the scherzo pizzicato ostinato of the F minor symphony are set between a long and learned first movement and a last movement which is full of the tragic rudeness of the Russian. The andantino is ravishingly sweet and full of graceful tenderness. The continuous pizzicato of the scherzo is a playful bit of writing, yet even here the Russian nature makes itself felt in the extravagance of the humor. The movement is felt to be just a little more farcical than the requirements of symphonic dignity demand.

A charming evidence of Tschaïkowsky's love for Mozart is found in the suite called "Mozartiana." It consists of four movements, a gigue, a minuet, a prayer, and a theme with variations, and was made by the Russian composer with the design of calling attention to some of Mozart's more modest works. The result is so delightful as to make the hearer wish that the composer had spent more time at such labors. The gigue and minuet are in Mozart's most charming style and are winning in the freshness of their beauty and the grace of their movement. The prayer is full of poetic dignity and the work as a whole is a modernized edition of Mozart, especially as to instrumentation, which reflects great credit on Tschaïkowsky.

In conclusion it may be as well to quote the opinions of two excellent critics on Tschaïkowsky. M. Arthur Pougin has written his views in the supplement to Fétis's "Biographie Universelle des Musiciens," and as they are most frequently repeated, their principal points may be reproduced here. "M. Tschaïkowsky," he says, "is one of the most highly gifted and interesting of the artists, belonging to the young musical school of Russia. Of somewhat undecided spirit perhaps, and a little too much imbued with the vexatious ideas which for a quarter of a century have exercised so many minds, his rather cloudy eclecticism has, no doubt, prevented him from giving us the full measure of his worth. * * * But none the less it remains that Mr. Tschaïkowsky is a very remarkable artist, a learned and often inspired master of all the secrets of his art, knowing and using in a surprising manner the resources of the orchestra, and open only to the charge of sometimes sacrificing the ideal side of music to the search after wild and massive effects." The opinion of Mr. Edward Dannreuther, recorded in Grove's "Dictionary of Music and Musicians," appears to the present writer to be based on a keener insight into the origin, nature and purpose of this composer's work. "Tschaïkowsky's compositions," says this writer, "more or less bear the impress of Slavonic temperament — fiery exultation on a basis of languid melancholy. He is fond of huge and fantastic outlines, of bold modulations and strongly marked rhythms, of subtle melodic turns and exuberant figuration; and he delights in gorgeous effects of orchestration. His music everywhere makes the impression of genuine spontaneous originality."

The writer does not wish to be charged with having produced another man's views simply for the sake of discrediting them, but M. Pougin's objection to Tschaïkowsky's "cloudy eclecticism" seems to have been made with the composer's own account of his early musical tastes, rather than with his most admirable works, in mind. It appears to the present writer that the national and personal characteristics of the composer dominate in his music, and that the "full measure of his worth" is shown in them. By the "vexatious ideas" which have troubled him, M. Pougin undoubtedly means the beliefs of the romantic school as to the emotional communicativeness of music. The present writer has already expressed his firm conviction that the troubled spirit that breathes through so much of Tschaïkowsky's music is of a political rather than an æsthetic origin.

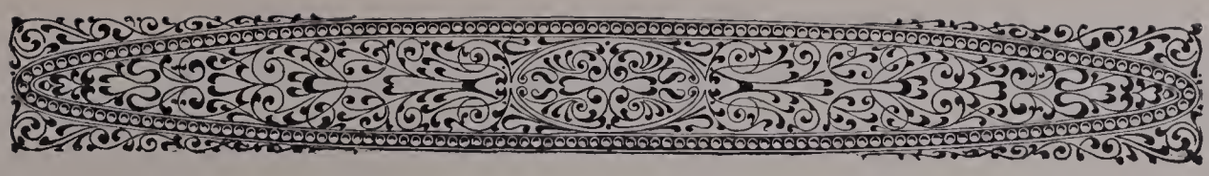
W. J. Henderson.

PUBLISHERS' NOTE. — Since the above was written, the death of Peter Ilitsch Tschaïkowsky has been announced. He was attacked by cholera in St. Petersburg and died there October 5, 1893, after an illness of only a few hours.

FRANZ LISZT

Reproduction of a photograph from life, taken by Langsdorf on the composer's seventieth birthday.

LISZT



FRANZ LISZT

IN the whole history of art there can hardly be found a personality, in which the great artist and the great man are so harmoniously united as in Franz Liszt. As a child he received the adulation of the world, as a mature artist he was loaded with wealth and honors; yet he came forth from all these temptations, without having lost any of the integrity of his character or the nobility of his disposition. Cordial and kind even to the least of his fellow artists, and always ready to help them when convinced of their earnestness, he likewise possessed the rare tact of serving without envy the greatest of his contemporaries. Though great himself, he cheerfully employed all his strength for their benefit. And if the greatest surpassed him as an artist, none could equal him in ideality, and in this respect he will long be remembered as a conspicuous example.

Franz Liszt was born in the village of Raiding, near Oedenburg in Hungary on the 22d of October, 1811. His father held for some time an office under Prince Nicolas Esterhazy, and in this position came into personal contact with Haydn and Hummel, who were engaged by the prince to conduct his orchestra. The elder Liszt recalled those glorious days in the history of art with an enthusiasm which the boy may have unconsciously imbibed, but besides this, he received from his father, who was a skillful performer on the piano and violin, practical instruction and guidance. Franz's taste for music manifested itself in his earliest childhood, he being especially fond of the piano. Thanks to the elder Liszt's teaching, his son was, at the early age of nine, able to make his first public appearance, on which occasion he played a concerto by Ferdinand Ries and an original fantasia, performing them so successfully that a number of wealthy amateurs agreed to procure him the means for further study. Accordingly his father moved to Vienna where Franz made rapid progress in composition and execution under Czerny and Salieri. In a year and a half he had improved so much that he excited great admiration at a concert of his own. This concert had, moreover, a peculiar significance for the young artist, from the fact that Beethoven was present, and at the close of the performance kissed him on the forehead. This kindly act of Beethoven has recently become a favorite theme with sentimental musical writers. It is established beyond a doubt that the great master was present at the concert. On this, as on other occasions, he probably showed himself in the concert room to please a friend, for he could not possibly enjoy the performance, being at that time (April, 1823) entirely deaf. If he embraced the small virtuoso at the close, he may have been led to give this mark of approval by the bright appearance of the child, or by watching his playing. But that Beethoven, as some extravagant Liszt biographers would have us believe, foresaw, even then, the boy's great future must be emphatically denied.

In the fall of the same year Liszt went in his father's company to Paris in order to continue his studies at the Conservatoire, which under Cherubini's direction, had become very famous. At the concerts, which he gave on the way in the larger German cities, his playing and personal appearance excited as much interest as had Mozart's long before. On arriving in Paris he learned with consternation, that on account of his being a foreigner he would not be admitted to the Conservatoire. However — and here again his youth reminds one of Mozart's youth — his father was such an earnest and judicious teacher, that Franz hardly needed any more regular musical training.

Moreover, at Liszt's first public appearance, the Parisians acknowledged his artistic maturity, as is shown in an article which appeared early in the

thirties in the *Revue et Gazette Musicale*, the chief musical journal in Paris. There we read: "A year went by during which Liszt was, so to speak, the idol of all the ladies in Paris. Everywhere he was petted and caressed. His tricks and pranks, his moods and whims were all noted and discussed everywhere; everything was considered enchanting. Though barely thirteen years old, he already excited love, caused jealousy and stirred up enmity. He was the central figure of interest in every circle of society."

His father, having resolved meanwhile to give up travelling and make his home in Paris, Franz was enabled to devote himself seriously to composition. Besides a great number of piano pieces he also wrote at this time an opera, "Don Sancho," which was actually produced at the Grand Opera, and met with the success that might have been expected. It was while engaged in writing this work that he discovered wherein his musical knowledge was still lacking, and in order to supply the deficiencies in his training as a composer he commenced to study counterpoint assiduously under Reicha's direction. At this time he experienced his first great sorrow. His father died and he was left alone in the great city, which was teeming with every kind of temptation. In his mother, who soon joined him in Paris, he found a safeguard, but of course she could not fill the place of his father, the experienced artist and man of the world. Liszt would undoubtedly have gone astray, had not his artistic earnestness and his deeply religious disposition preserved him from contact with all coarseness. He subsequently withdrew more and more from society and the musical world and devoted most of his time to scientific studies, especially philosophy and theology. When Hiller arrived in Paris in 1828 and inquired after Liszt, he was told that it would be difficult to make his acquaintance, as being tired of fame and of the world he was living in strict seclusion.

A few years later, however, Liszt again yielded to the claims of the world. After passing through a critical period he felt himself called upon to make his reappearance in the arena of art, but as a changed man. External circumstances of a peculiar nature led him to take this decisive step. The first was the appearance in Paris, in 1830, of Paganini, whose playing so bewitched him that he could not rest until he succeeded in almost reproducing on the piano the effects which Paganini produced on the violin. To do this it was of course necessary to modify and enlarge piano technique, as then understood. His acquaintance with Chopin, made the following year, was of great help to him in the accomplishment of this purpose, as was also the arrival of Thalberg. This artist came from Vienna preceded by a considerable reputation, and his perfect and very individual technique caused the greatest excitement among music lovers in Paris. All this was a challenge to Liszt to leave his retirement and appear again before the public. Nothing was further from his mind than professional envy, for his career from beginning to end shows that this fault was entirely foreign to him. He was impelled merely by the natural human desire to test his powers. And in this contest he had not risked too much; for it appeared that he was not only complete master of Thalberg's technique, but that he could so spiritualize it, that the performance of his rival seemed bare and cold beside his own. Rellstab of Berlin concurred with the Parisian critics in expressing this opinion. "Liszt," he says, "includes Thalberg wholly in himself. If he does not give us just the same thing, he could easily do so; any difficulty which Thalberg is able to solve, he could likewise conquer. The opposite is not true. Thalberg's art is like a harmoniously developed, exquisitely beautiful body without soul; everywhere we find symmetry, firmness, repose, grace and strength; yet it does not possess that charm which a high spiritual nature lends to the body. Liszt's art has this quality in such a high degree, that we might call it, compared to Thalberg's, art with a soul."

The triumph which attended his tour through Europe, in the following year, may be characterized here by the mention of a few significant events. In Leipsic, where he made his first appearance in 1840, he received an enthusiastic reception from the public and also from the two leading musicians, Mendelssohn and Schumann. The former wrote to his mother,[1] "Liszt has the most intense musical feeling. In this respect, I believe, he is unequalled. In fact, I never before saw a musician so thoroughly imbued with music. It seems fairly to flow from his finger tips." In a letter written by Mendels-

[1] Letters written between 1833–47. Page 225.

sohn to his betrothed, we read, "I spend almost all my time with Liszt. How marvellous is his playing! Now daring and wild, and again so delicate and ethereal that it surpasses anything I ever heard. * * * * This morning I wished for you. He played from the Novelettes, the Fantasia and the sonata in a manner that deeply thrilled me; and although many passages were rendered differently from what I had intended, yet the performance was characterized by a felicitous delicacy and boldness of expression, such as even Liszt himself is not always able to attain. Every day Liszt appears greater to me, to-day he played again in such a way that we all trembled with emotion and delight."

But it was in Berlin, which then had the reputation of being very critical and reserved, that the Liszt enthusiasm reached its climax. When the composer left the city, all the students for whom he had given several benefit concerts, formed in procession and accompanied him to the next post station. Half the populace was in the streets waiting to wave a last farewell to the famous guest, who headed the procession in a carriage drawn by six horses. While driving, the king accidentally got into the midst of the throng and was hardly noticed, a circumstance, which, according to Varnhagen, caused some ill humor at court that evening.

Of far greater significance, however, than all this, are two episodes from Liszt's career as a virtuoso, which bear witness to his greatness as man and artist.

The first happened in 1842 and concerns his assistance in the erection of the Beethoven statue in Bonn. This enterprise, which had been planned immediately after Beethoven's death, seemed on the point of failure in that year, for just as success appeared certain, a pecuniary difficulty arose and the expectation of securing necessary funds from the German people was disappointed. In this emergency a friend in need appeared in the person of the Hungarian musician, Franz Liszt, who in his concerts had already shown himself the champion of Beethoven, in the face of cold and antagonistic audiences. He expressed his willingness to bear the entire expense of the monument,

LISZT IN HIS THIRTEENTH YEAR.

From a lithograph at the Paris Opera by Leprince — 1824.

the sum necessary being 18,000 thalers. But he did more than that; he interrupted his concert tour and settled for several months in Bonn, in order to devote all his energy to the rehearsals of the music for the festival, which was to take place at the unveiling of the statue, and which proved a great success under Spohr's direction.

Although by this act Liszt won the right to be classed among German artists, yet Hungary may claim him with equal justice, as the following episode will show. He had been away from his native land almost fifteen years, when suddenly one day in Venice news came to him of the terrible floods which had afflicted the inhabitants of the Hungarian capital. Now, although Liszt was accustomed to regard France as his country, yet at the thought of the misfortunes of his compatriots, he felt his kinship with them; the meaning of the word "fatherland" became suddenly clear to him, and he wrote in a letter to L. Massart, "In spirit I went back over the past, I looked into my inner self and discovered with inexpressible delight the whole treasure of childhood's memories, pure and unspotted." He hastened at once to Pesth, gave a series of concerts for the benefit of the sufferers, and had the satisfaction of bringing relief and comfort to thousands of needy people.

The boundless enthusiasm with which Hungary expressed its gratitude to its benefactor, both as man and artist, rewarded this noble act. At the same time the composer's sojourn in his country was of great artistic benefit to himself, for he became better acquainted with the national music of Hungary—the music of the gypsies. Even when a child he had been deeply impressed by the violin playing of a gypsy artist named Lihary, whom he heard in Vienna. This gypsy music now became to him an object of deep study, and he recognized the great beauty of its melodies, which, differing entirely from the music of civilization, possess melancholy harmonies and rhythms, now blending dreamily, now rushing along with irresistible impetuosity. Wishing to become thoroughly familiar with this music, Liszt was not content to listen to the performances of the orchestras in the city, but sought the roving people in the woods on the Pussta, and by spending whole days in personal intercourse with them, he became imbued with the romance of their lives and customs. All that he gathered there he imparted to the musical world in his "Hungarian Rhapsodies," performing the task much more faithfully than all the composers who before him made use of Hungarian motives. In utilizing Hungarian themes, Haydn, Schubert, and others had partly obeyed the bent of their own individuality, and partly conformed to the taste of the times, but in so doing they sacrificed a large share of the national character. Liszt, however, lets the gypsies speak in their own musical idiom and in so doing directs our attention to that source whence alone art may receive refreshment and renewal—Nature and the life of the people.

For ten years Liszt travelled in triumph through Europe. Then he could no longer resist the strong desire to rise to a higher plane of his art than was possible in his unsettled life. As early as 1846 he had been appointed court capellmeister in Weimar, without, however, assuming any definite duties. But in the following year, in view of the marks of friendship which the grand duke had bestowed upon him when a guest, Liszt resolved to exchange the piano for the conductor's baton and to settle down in the Thuringian capital, which, though small, was remarkable in the history of art. In the month of November, 1847, he entered upon the duties of his new office and began at once to display an extraordinary activity in the most diverse departments. As conductor he succeeded in raising Weimar, in spite of the modest means at his disposal, to an important position, recognized by musical circles throughout Germany.

Without neglecting his ordinary duties, he was ever planning to enlarge the musical horizon of the public by presenting new and valuable compositions. It was owing to his zeal that Berlioz became known in Germany as an operatic composer, and that the most gifted among the younger generation, Joachim Raff, Peter Cornelius and others were able to obtain a hearing for their first compositions. But Liszt's greatest claim to merit rests on the performance of Richard Wagner's "Lohengrin." Every reader of the latter's biography must have noticed what a sympathetic interest Liszt took as early as 1840 in Wagner's efforts, and how, after Wagner's exile from Dresden, the Hungarian musician became the guardian angel of the German artist. In the next year Liszt felt called upon to appear publicly as the champion of his exiled brother

A MATINÉE WITH LISZT.

A spirited sketch by Kriehüber. Liszt playing Beethoven's C sharp minor Sonata to Berlioz, Czerny, Ernst and the artist.

artist, and he succeeded in so successfully conducting a performance of "Lohengrin," (Aug. 22, 1850) that all Germany rang with its praises.

LISZT'S LIBRARY AND MUSIC ROOM AT WEIMAR.

Concerning this first performance of "Lohengrin," Wagner writes in his "Communication to my friends:" (Complete works V. 414), "One day, toward the close of my last visit to Paris, I sat brooding over my misfortunes, for I was ill, miserable and almost in despair, when I happened to glance at the score of my almost forgotten 'Lohengrin.' I was grieved to think that those tones would never be heard. I wrote two words to Liszt, who in reply announced that the most extensive preparations, considering Weimar's means, were being made for the performance of the opera. The best that man could do under existing circumstances, in order to render the work intelligible to the people, was done; but error and misconception made the desired success very difficult to attain. Liszt saw at once what must be done to supply deficiences and render the work more intelligible. He explained to the people his impression and conception of the opera with convincing eloquence, and success crowned his efforts."

Liszt now appears in the new aspect of author. During the years spent in Paris he had already shown himself as a writer in connection with his scientific studies, and during his travels his literary talent had been further developed, as may be seen by numerous letters addressed to his friends in Paris. These letters were written in a brilliant, sparkling style and give proof of unusual powers of observation.

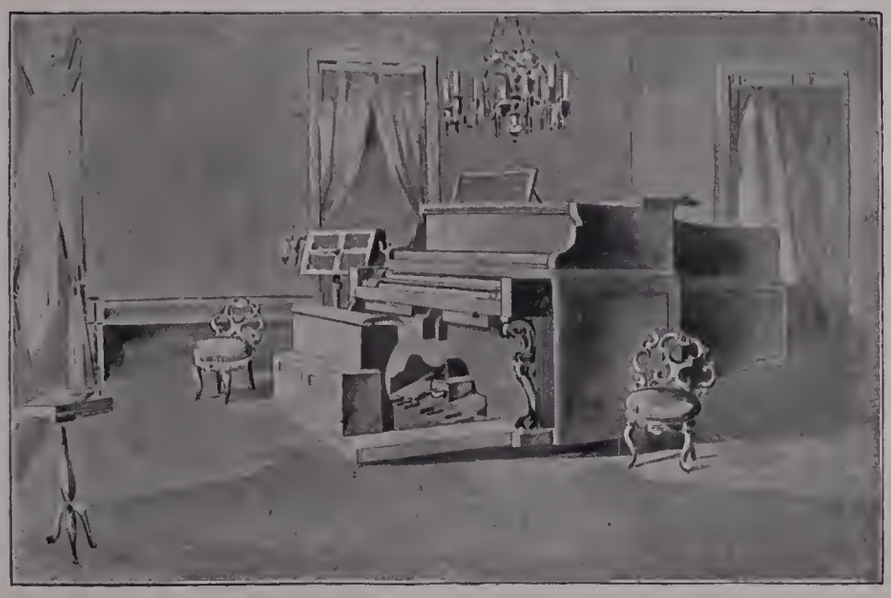
In the quiet atmosphere of Weimar, so conducive to mental concentration, Liszt's literary advancement as well as his musical activity, received a fresh impetus. There he wrote his two most important works, "Frederic Chopin" and "The Music of the Gypsies" (Des Bohémiens et de Leur Musique en Hongrie). The first is a memorial address over his friend's grave, and is full of intelligent sympathy and warm enthusiasm; the other a richly-colored description, based on thorough study of the strange, nomadic people and their intensely characteristic music. He wrote several very valuable essays on German musicians and their compósitions, one on Richard Wagner, whose "Flying Dutchman," "Lohengrin," "Tannhäuser" and "Rheingold" are brought before the reader's mind by a thorough and sympathetic analysis; other essays are on Beethoven, Weber, Field, Schubert and Mendelssohn. He also wrote on Berlioz and Schumann, who were at that time unappreciated. His larger literary works are on more general subjects, such as, "The Position of Artists," "The Church Music of the Future," and "The Goethe Memorial," and what excites our admiration in these essays is not merely the brilliant, masterly criticism, but also the warm human sentiment toward art and fellow artists, feeling expressed in every line. Thus Liszt's writings not only furnish instruction to the artist, but they are a source of recreation and inspiration for all, though the characteristic, extravagant style, in which they are written, may not find favor with academic judges.[1]

We shall speak later on of what Liszt accomplished as composer during the years spent in Weimar. Here we will only mention, that in spite of his many occupations, he still found time to be an earnest and loving teacher to the many

[1] Liszt's works are written in the French language with which his life and education had made him most familiar.

younger artists who gathered about him. Liszt did not give up teaching until the last year of his life, and the number of pupils who received instructions from him in piano playing, conducting, and both literary and musical composition, amounts to several hundred.[1]

Among the most noted are Anna Mählig, Sophy Menter, Amy Fay, Adele aus der Ohe, Charlotte Blume Ahrens, Caroline Montigny Remaury, Hans von Bülow, Karl Klindworth, William Mason, Leopold Damrosch, Walter Bache, Carl Tausig, G. Sgambati, G. Buonamici, Hans von Bronsart, and among the more recent ones, A. Siloti, R. Joseffy, B. Stavenhagen. In her letters to friends at home, Amy Fay gives a graphic description of Liszt's method of teaching: "Nothing could exceed Liszt's amiability, or his painstaking care, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I have had. One feels so free with him, and he develops the very spirit of music in one. He does not keep nagging all the time but he leaves you your own conception. Now and then he will make a criticism, or play a passage, and with a few words give you enough to think of all the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He does not say anything about the technique. That you must work out for yourself. * * * * * Once when a pupil was playing a melody rather feebly, Liszt suddenly took his seat at the piano and said: 'When *I* play I always play for the people in the gallery (by the gallery he meant the cock-loft where the rabble sit), so that those persons who pay only five groschen for their seat may also hear something.' Then he began, and I wish you could have heard him! The sound did not seem to be very loud, but it was penetrating and far reaching. When he had finished, he raised one hand in the air and you seemed to see all the people in the gallery drinking in the sound. He presents an *idea* to you, and it takes fast hold of your mind and sticks there. Music is such a real and visible thing to him, that he always has a symbol instantly in the material world to express his idea. * * * * No matter how beautifully we play any piece, the minute Liszt plays it, you would scarcely recognize it. His touch and his peculiar use of the pedal are two secrets of his playing, and he seems to dive down into the most hidden thoughts of the composer, and bring them to the surface, so that they gleam out at you one by one like stars."



LISZT'S ORGAN ROOM AT WEIMAR.

These remarks also apply in many ways to Liszt the conductor. He expected his orchestra to master technical difficulties, unaided, to show by their playing the true spirit of the music. As with his pupils, he left much to the individual conception of the musicians, instead of treating them like a body, trained with military precision. In order to carry out in this way his artistic ideas, Liszt of course required a peculiar earnestness on the part of the performers. If this were absent, if every member of the orchestra did not exert himself to the utmost to follow the leader's intentions, especially as Liszt was accustomed to change the tempo whenever he saw fit, then the performance would sometimes prove a failure. These failures were eagerly welcomed by the representatives of the older school of conducting, the knights of routine, who tried to prove thereby the master's incompetence as a conductor, in spite of the

[1] Göllerich gives a complete list of their names in his biography of Liszt, published by Reclam in Leipsic.

brilliant manner in which his ability had been demonstrated on other occasions.

The attacks made upon Liszt were particularly severe after the musical festival in Karlsruhe, (which he directed in 1853) and this led him to express his principles publicly in a letter addressed to R. Pohl who had it published. It was afterwards printed in his Complete Works. (Vol. V. 227.)

In this short but significant epistle, Liszt tells us that in order to adequately render orchestral masterpieces, progress is needed as regards emphasis, rhythm, phrasing, and in the general distribution of light and shade. He says that if a conductor has this advanced style, there is established between him and the musicians a much closer relation than would be possible were he merely an inveterate time-beater, and that a conductor's duty is to make himself apparently superfluous, keeping in the background as much as possible; for, as the composer pertinently remarks in closing, "conductors are pilots, not oarsmen."

To the detriment of musical progress, especially in Weimar, Liszt's activity as capellmeister came to a sudden and premature end. On more than one occasion he had convinced himself that the majority of the theatre-goers in Weimar were not able to follow him in his chosen path. To this conviction was added the enmity of Franz Dingelstedt, who was appointed superintendent of the court-theatre toward the close of the fifties, and led the opposition against Liszt, in spite of the fact that the composer had been instrumental in securing his appointment.

The crisis came through the performance of an opera, "The Barber of Bagdad," written and composed by one of the master's pupils, Peter Cornelius, and carried through by Liszt in spite of all obstacles. Although dramatically weak, the work contained many literary and musical passages of great beauty. But it was received with such marked disfavor by the audience, that Liszt had to abandon the hope of establishing better relations between himself and the public, and he therefore handed in his resignation as conductor. Soon afterward he directed his steps toward Rome, intending to make his home there, and after a short interval (1861) the musical world heard with astonishment that he had taken orders. Many people still remember the comment this step occasioned, the unintelligent criticism and even ridicule, which it met with everywhere. People did not take the trouble to follow the development of the artist, or they would have found that his conduct was consistent with his character. The following passage from his father's journal shows how keen was his religious feeling even in childhood: "From a child Franz had a strong religious bias and his intense artistic feeling was blended with a sincere and child-like piety." When he became a young man this tendency grew so strong that his father was obliged to exert all his influence to keep him from carrying out his intention of giving up music in order to enter the church. In the thirties he fancied for a while that he might find satisfaction for his religious longings in the communistic teachings of St. Simon, which were then the chief topic of conversation in Paris. About this time Heinrich Heine, the most merciless scoffer, wrote in one of his Paris letters in reference to Liszt's spiritual condition, "This insatiable longing for Light and Deity is ever praiseworthy; it is a sign of a religious nature and a love of holiness." If any further explanation of his decision to withdraw from the world is required, we need only recall the painful experiences and heart-wounds which he had received in the battle of life. His connection with the Countess d'Agoult whose acquaintance he made in Paris, had to be severed on account of incompatibility of temper. From this union three children were born, only one of whom survived him, *i. e.* Cosima, who was first married to Hans von Bülow, then to Richard Wagner. A liaison of an entirely ideal character with the Princess Caroline of Wittgenstein, also had an unsatisfactory ending; for the ardent desire of both parties to be united in marriage had to remain unfulfilled, because the pope refused his consent to the legal separation of the princess from her husband

In view of these circumstances, who can be surprised that Liszt should have sought consolation for his many disappointments of his inner life in a closer union with the church, especially as this did not interfere in any way with the free exercise of his musical gifts; for he only took the so-called lower orders, with the title of abbé. During the twenty-five remaining years of his life, he continued to serve it with unfailing fidelity. As a composer he devoted himself thenceforth almost entirely to sacred music, and enriched its literature with many

LISZT IN HIS SEVENTY-FIFTH YEAR.

Reproduced from a photograph by W. D. Downey, London, 1886.

LISZT IN HIS THIRTIETH YEAR.

Reproduced from a daguerreotype.

works of greater or less importance, (of which we shall speak later on). As a teacher he was still more active than before. In Rome, as well as in Pesth, where he spent a few months every year, having accepted the honorary office of president of the Music-Academy, he was ever surrounded by a large circle of pupils. To Weimar, however, they flocked every spring in still larger numbers. It was Liszt's custom to spend the summer season there, in a house presented to him by the grand-duke, and situated near the splendid park in the court gardens. For all his pupils, provided he found them possessed of a certain degree of talent and an earnest ambition, he had a cordial welcome and freely gave them advice and assistance. He was not merely a teacher but a fatherly friend to them, and they repaid him with boundless affection and veneration. It is a well-known fact that Liszt's teaching was all gratuitous, although his means were modest. Of the wealth acquired on his concert tours he made over a part to his children during his lifetime, each receiving 100,000 francs, while the remainder was spent in satisfying his love of doing good, which amounted almost to a passion.

The affection and veneration shown for the man and the artist extended far beyond the circle of his pupils. This was shown most clearly at the annual reunion of all the German musical societies, of which he was always the honored head and centre of attraction. He himself had founded this society in 1859, with the assistance of Franz Brendel, the musical writer, for the purpose of bringing unknown composers and their works into notice, and it was a great satisfaction to him to watch its growth from year to year, and to see it constantly approaching nearer its ideal aim.

In the last ten years of the master's active, eventful life, there are three important incidents that require special mention. In 1876 he saw completed the work in which he had so earnestly co-operated, to which for years he devoted himself body and soul,—the festival at Bayreuth. Until the publication of his correspondence with Wagner, it was never fully known what a share he had in the success of the gigantic enterprise. Hence it was no more than justice when, at the banquet given at the close of the first Nibelungen performance, Wagner designated him as the one, without whose assistance, the execution of the mighty project would have been impossible. Later in 1882, it became Liszt's privilege to listen to his friend's swan song, the performance of "Parsifal." Finally, in the spring of 1886, being then 74 years old, he still possessed sufficient physical and mental energy to accept an invitation from his friends in Paris and London, to visit the scenes of his former triumphs. In both cities he won fresh laurels as composer, and even as pianist at private concerts. After a performance of his "Holy Elizabeth," which may be characterized as a sensational success in the broadest sense, he left England with the intention of seeking rest from the fatigues of the journey in a prolonged visit to the castle of his compatriot, the painter Munkaczy. But he did not find the needed rest and returned to Germany in broken health. In Sondershausen, where he attended all the meetings of the Artists Reunion and had the pleasure of listening to a superb rendering of his oratorio "Christus," his condition caused much anxiety. During a temporary improvement in his health he undertook the journey to Bayreuth in order to attend the festival. Here, in spite of his physician's warning, he could not be deterred from attending a performance of "Tristan." Almost immediately afterward he was taken ill with pneumonia which in a little more than a week resulted in his death (July 31, 1886).

To his friends and admirers at a distance the news of his death came so unexpectedly, that but few of them were able to follow his body to the grave. But the inhabitants of Bayreuth, as well as the strangers who had come to the festival, joined in a solemn funeral procession, and when his earthly remains were laid away in the churchyard in Bayreuth, every person present must have felt that a great and noble man had departed from the world.

Liszt's compositions are so numerous that only the most important among them can be mentioned here. According to August Göllerich, his biographer, the master left 1233 compositions of which 1122 have appeared in print.

Among these the piano pieces must be considered first, if only for chronological reasons. They may be classed as original compositions and transcriptions of the works of other composers. This division cannot be strictly maintained, how-

ever, because Liszt's transcriptions reflect his individuality so strongly that they may fairly be called his own creations. This can be seen in the "Soirées de Vienne," where he uses Schubert's melodies in such a way, that the term transcription hardly applies to this work; neither is it appropriate in the case of the "Hungarian Rhapsodies," for though the motive, with the characteristic and frequent use of the augmented second, and the constantly recurring final cadence, caught from the gypsies, yet in their artistic construction and elaboration they betray in every measure the independent creative musician. In his "Spanish Rhapsodies" the creative artist reveals himself more clearly yet, and they stand still higher as works of art, because of the insignificance of the material from which they were produced. The same may be said of his numerous operatic fantasias, in which he displays a marvellous faculty for discovering at once the most important feature of any given composition, musically and dramatically, and by his interpretation enhancing its musical value. Liszt's many transcriptions of songs, especially Schubert's, are not so independent, but are yet pervaded by individual creative power. In these the piano, as for instance, in Schubert's "Erlking," and Schumann's "Dedication," is raised far above its original narrow sphere and becomes almost the rival of the human voice. Liszt's art as a transcriber reaches its highest point when, in the presence of one of the "greatest," he represses his own individuality, and undertakes to substitute his ten fingers for a whole orchestra. With his transcriptions (for the piano for two hands) of Beethoven's symphonies, including the ninth; of Berlioz's "Symphonie Fantastique," and the symphony, "Harold in Italy," in which he retained the original solo part, played by the viola; the "Spinning song" from the "Flying Dutchman," and the "Arrival of Guests at the Wartburg," from Wagner's "Tannhäuser," Liszt has shown that nothing is impossible to the piano, and that this remarkable instrument, though in many respects inferior, is yet able to fulfill its mission, namely, to reflect the musical universe.

If we now turn to Liszt's original compositions we shall find that there are also two groups. In the first, technique is given the prominence, while the second aims at the representation of poetic ideas. But this distinction cannot be carried out strictly, because the works of the first group are without exception also poetic, and those of the second are also suitable for studies. Among the former are the Paganini studies, in which technique was the composer's chief object, and yet what poetic charm they have, especially the favorite study, "The Campanella," after the manner of the finale of Paganini's second concerto. As for the "Etudes d'Exécution Transcendantes," such as "Ricordanza" (No. 9) and "Harmonies du soir" (No. 11), the two studies called "Waldesrauschen" and "Gnomenreigen," are they not likewise mental pictures of irresistible witchery?

On the other hand, the works of the second group must be considered as the high school of piano technique. No pianist of the present time can claim to have mastered technique, until he has tested his touch and his execution on Liszt's two concertos in E flat major, and A major, and on the mighty B minor sonata. Of the latter Wagner wrote, after hearing it for the first time, "A little while ago you were with me. The sonata is beautiful beyond conception, grand and graceful, profound and noble, like yourself. It has moved me so deeply that I cannot express all I feel. Thank you a thousand times for the great enjoyment you have given me." But in perfecting his technique and his taste the ambitious piano player needs the smaller works of Liszt as well as the greater. Among these are the "Consolation" in which the sentimental trait in Liszt's nature finds its fullest expression, and also the "Années de Pèlerinage,"—a series of fascinating tone-pictures, wherein he tries to reproduce the impressions received from nature and works of art during his travels in Italy and Switzerland.

Among Liszt's orchestral compositions we must mention first the "Symphonic Poems," which were written in Weimar, and published between 1850 and 1860 by Breitkopf and Härtel in Leipsic. In their conception Liszt was guided by the conviction that in the symphony, as developed by Haydn, Mozart and Beethoven, the highest degree of perfection had been reached, and that a new form must be found, if in this field anything worthy the name of symphony was still to be produced. Berlioz had already felt this necessity and endeavored to enlarge the scope of the symphony as left by Beethoven. But as he took the Ninth Symphony for his point of departure he naturally did not succeed in going beyond his predecessors. Liszt's idea was still more radical

in its operation, as demonstrated by R. Pohl, "The culminating points in musical evolution." He said very truly: "In the form of Beethoven it is simply impossible to go any farther, to produce anything greater. But in this way we cannot make any progress at all, we are merely moving around in a circle. Hence it is our duty to seek new forms, which must of necessity still be based on Beethoven." In Liszt's case, also, the Ninth Symphony was the starting point for the invention of a new form, more especially the last part, which was then treated contemptuously by classic composers. It represents the great free variation form, because in it all the different moods of Schiller's poem are evolved from variations on the one motive: the song "Freude, schöner Götterfunken," is presented in an ever changing light, generally by means of rhythmic changes, as triumphal march, battle theme, thanksgiving chorus. In connection with this form, which serves as musical illustration and also as poetic interpretation, Liszt found another which he called symphonic poem. This form, justified by the fundamental principle underlying it, has already demonstrated its quickening influence on the musical productions of the younger generation in spite of the opposition of academic judges.

In his treatise on Liszt's symphonic poems, Wagner also insists on the necessity of shaking off the trammels of the older forms and points out that the limitation incident upon clinging to them had already been felt by the great masters. This is particularly evident in Beethoven's overtures. "The composer knew that his music could be made to express a great deal more; he felt himself able to carry out the idea of development, and nowhere do we learn this with more certainty than in the great overture to Leonore. Is there anyone capable of comprehending such a work who will not agree with me, when I characterize as feeble the repetition of the first after the middle part, by which the meaning of the work is so distorted as to become unintelligible. This is all the more true because in the other parts, and especially at the end, the master concerned himself only with the dramatic development. Whoever possesses impartiality and appreciation enough to recognize this, will be obliged to acknowledge that the fault could only have been avoided if that repetition had been entirely omitted. This would have meant the overthrow of the original form of the overture, *i. e.* the purely thematic original symphonic dance form, and would have led to the construction of a new form.

"But what should the new form be? Obviously the one demanded by the subject and the delineation of the development. And what should the subject be? A poetic motive. Hence — prepare to be startled — program music."[1] The playful irony at the end of this letter, addressed to a friend, was not without significance, for at the time when the symphonic poems first appeared, program music, *i. e.* the delineation of a subject by means of music, bore in fact the worst possible reputation. This was not wholly without reason, for the descriptive power of music had been for some time badly abused. This abuse began with Kuhnau, who was chorister of St. Thomas' in Leipsic, and predecessor of Sebastian Bach in that office, and who undertook to portray on the piano various incidents from the Old Testament. The same principles were observed down to the beginning of our own century, when, in accordance with the warlike spirit of the times, people tried to represent all sorts of battles by means of music, and even Beethoven shared in the general tendency and wrote his "Battle of Vittoria." But what horrified the classic critics even more than program music was the form of the symphonic poems, for in order to follow closely the thought of the poets, Liszt had not only discarded the usual division into different parts, but in the grouping and elaboration of the theme, paid no heed to the laws governing the sonata form, which were considered inviolable. Finally the critics, and with them the majority of the public, ever averse to innovations, refused to

[1] Beethoven's great overture still continues to sway the hearts of the people in spite of Liszt's criticism of its form, and time has disproved his judgment that the monothematic symphonic poem would supplant the regular symphony of manifold themes, and strongly contrasted movements. On the contrary, since he wrote these words, wider and deeper enthusiasm has been shown in the concert room by the new symphonies of Schumann, Brahms and other contemporary composers than the symphonic poems of Liszt and his followers. Nevertheless all true lovers of musical progress have reason to be grateful to Liszt for the introduction of a new form which has taken a permanent place in instrumental music, though a less important one than the symphony.

Even Liszt turned to the older and grander form when he chose for his music such profound poetical themes as Dante's Divine Comedy and Goethe's Faust. (EDITOR.)

Ihr Mozart Blatt, habe ich nicht erhalten
Schreiben Sie mir gelegentlich wo ihre
Arrangements von Schumann's Werken
erschienen. Ich werde mir dieselben
anschaffen.

Mit ausgezeichneter Hochachtung,
freundlichst ergeben
F. Liszt

3ten Februar, 83, Budapest

Karl Klauser.

Farmington Conn.

Seite 93.

Zur Kürzung — Seite 51 = (2 Takte vor Buchstaben R
Anstatt den folgende Takte.

Flöten
Hoboen
Clarinetten
Fagott
I Violinen
II Violi
Violas
Violoncell
C.B.

Weiter Seite 77 2ter Takt

Weiter Seite 77 2ter Takt

Fac-simile of autograph letter and musical manuscript written by Franz Liszt.

acknowledge that the composer, who for so many years had been known as a pianist, possessed the ability to fill those new forms with the requisite meaning. In a word, the circles whose words were law, denied Liszt's talent as a composer,[1] and so it happened that for years after their first appearance they were never given in the concert room. By slow degrees the general public came to recognize that a program, serving as a preface to such instrumental compositions as these by Liszt, does not interfere with the creative force of the composer, but is rather a help, and also assists the comprehension of the listener. Then, as it always happens with pioneer workers in music, the ear gradually became accustomed to the many strange, harsh features of Liszt's music, and the symphonic poems finally won universal recognition. The symphonic work on Victor Hugo's "Ce qu'on entend sur la Montagne," is highly poetic. The "Lament and Triumph of Tasso" is a striking portrayal of a poet-nature vainly striving for recognition, until transported by the reward of victory. "Les Préludes" (after Lamartine) is descriptive of joy and sorrow, the calm and struggle of life, which itself in turn is nothing but a series of preludes to that unknown song, whose first solemn note is struck by death. In the "Orpheus," "Prometheus" and "Mazeppa" we see reflected, now the serenity and again the surging passion of Liszt's nature. Besides these symphonic poems are the "Festklänge," the "Héroïde Funebre," "Hungaria," "Hamlet," "The Battle of the Huns" after Kaulbach's painting (a wild battle-scene in which the victory remains at last with the Christians), and the "Ideals" (after Schiller's poem). Another work of equal merit deserves mention in connection with the symphonic poems, namely, two espisodes from Lenau's "Faust" called "The Ride by Night" and "The Dance in the Village Inn," (Mephisto Waltz). The last was also arranged for piano and in this form it is known to all piano players.

Two symphonies in which he reached his highest point as instrumental composer mark the transition between Liszt's purely orchestral works and those for orchestra and chorus. The first is a work in two parts on Dante's Divine Comedy and the second a symphony in three characteristic pictures on Goethe's "Faust;" both these works employ a final chorus. In this case the abundance of the material induced the composer to abandon the form used in the symphonic poems and return to the cyclical form, but the separate parts are treated with freedom. The first movement of the Dante Symphony portrays hell; the two sharply contrasting principal motives were suggested by the words of the poet, "Lasciate ogni speranza voi ch' entrate," and "Nessun maggior dolore che ricordarsi del tempo felice nella miseria." The subject of the second movement is purgatory with its purifying and elevating power, leading to the propitiatory ending "Magnificat anima mea," sung by a chorus of women. In the "Faust" symphony Liszt shows his whole power as musical delineator. In the first part (Faust) he portrays the heart of man torn by the sorrow of the world and longing for deliverance; in the second (Gretchen) the child-like innocence and devotion of a virgin's soul; in the third (Mephistopheles) we see a caricature of the divine side of Faust's nature, represented by grotesque, rhythmical distortions of the themes of the first part. But the listener is not left in a hopeless, despondent mood, which is the case in Berlioz's "Symphonie fantastique," for as in the Dante symphony, so here the redeeming element of noble womanhood triumphs at last. A solemn male chorus, with tenor solo, sings the closing words of the second part of "Faust" and gives to the work a solemn conciliatory ending.

> All things transitory but as symbols are sent,
> Earth's insufficiency here grows to event.
> The indescribable here it is done,
> The woman-soul leadeth us upward and on.

Among the secular compositions for chorus and orchestra written in Weimar, the following are the most important: Schiller's "An die Künstler" (To Artists), for male voices with orchestra, and the choruses to Herder's "Prometheus Unbound" (with explanatory text by R. Pohl), composed for the Goethe and Herder celebration held in Weimar in 1850. The chorus of the reapers has become very popular. In this connection his numerous songs, which were also written in Weimar, must not be forgotten. Liszt, as a composer of songs? one might ask, — surprised to find an artist born in Hungary and educated in France, the representative of such an essentially German form of

[1] Robert Schumann did not share this opinion. When Liszt's first studies appeared, he wrote, "I am fully convinced that if Liszt with his eminently musical disposition had devoted to composition the time he gave to playing, he would have become a distinguished composer."

CARICATURE FROM THE HUNGARIAN COMIC PAPER, "BORSZEM IANKÓ."

He appears with the smile of conscious superiority, tempered by the modesty of his garment (as abbé). Tremendous ap plause.

The first chord — R-r-r-r-rum! — Looking back, as if to say: "Attention, — I now begin!"

With eyes closed, as if playing only to himself. Festive vibration of the strings.

Pianissimo. Saint Assisi Liszt speaks to the birds. — His face brightens with holy light.

Hamlet's broodings; Faust's struggles Deep silence. The very whisper becomes a sigh.

Chopin, George Sand, Reminiscence, Sweet youth, Moonlight, Fragrance and Love.

Dante's Inferno. Wailings of the condemned—(among them those of the piano.) Feverish excitement. The tempest closes the gates of Hell.—*Boom!*

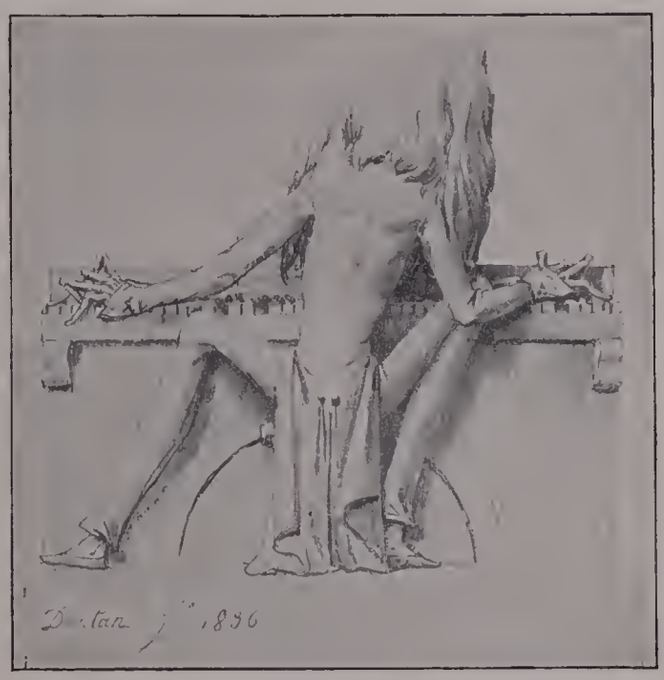
He has played: not only *for* us but *with* us. Retiring, he bows with lofty humility. Deafening applause. *Eviva!*

art. Liszt touched on this point in a letter written to George Sand, wherein he defends his position as German composer as one "who was born of a German mother and felt German thoughtfulness and German fervor to be his by right of birth." Moreover, if we take into consideration the fact that in Liszt's youth the mental life of his Hungarian fatherland had a thoroughly German character, and that he received his first serious artistic impressions in Vienna, we must concede to him the right to take his place beside the representative German song composers. To be sure the great majority of his songs are quite different from the older models, for here, too, Liszt clings to the principle of program music, striving to reproduce the mood called forth by the poetry, rather than the poetry itself. This is true, for instance, of Heine's "Loreley," the slight popular ballad, which in Liszt's hands develops into a broadly executed tone-picture of tragic grandeur. Besides songs like these, which Frederic Nieck appropriately called improvisations "in which the declamatory principle determines absolutely the musical form, and the style fluctuates between recitative, aria and scena," we find not a few in which he skilfully uses the older, less developed form. The familiar song, "It must be very wonderful," is a good example of this form.

In his sacred music, the consideration of which will close this review of Liszt's compositions, the master followed a new course of his own with the same impulse as in his orchestral compositions; a course which he had planned long before, as we learn from his life. In his important sacred compositions, written after he left Weimar, he simply fulfilled the program which he had marked out in 1834, in a treatise "Concerning the sacred music of the future," of which only a fragment has been preserved. "Religion and music," he says, "must form a new alliance, for the revival of true piety and religious life. This music is not to serve any special creed, but to be founded on human nature, — at once dramatic and holy, grand and simple, fiery and restful." Puritanical critics may object to these principles and declare qualities like dramatic, splendid and fiery to be incompatible with sacred music, yet they must acknowledge that the first great sacred compositions which Liszt brought before the public do fulfill these conditions. I refer to the "Grand Mass" (for the solemn dedication of the Basilica at Gran, Aug. 31, 1856), and the "Hungarian Coronation Mass" which was written a little later. The qualities which distinguish these two masses from earlier works of the kind are dramatic vitality, the freest use of all the means of the modern orchestra, and a complete discarding of all those forms which modern sacred music, to its serious disadvantage, had borrowed from the opera. To this is joined a new treatment of the words of the text, which being but seldom repeated produce a much more dramatic effect than in the masses of Liszt's predecessors. From a purely musical standpoint these masses mark a considerable advance, because in them he used the Gregorian chants as the foundation of the cadences. In doing this he gave back to the older harmonies their due value, which for two hundred years had been superseded by chromatic modulation, a style foreign to the severely diatonic construction of sacred melodies. By this return to the old forms Liszt opened up a new horizon to modern music, which before had been shut in between the narrow limits of the major and minor modes. He thus proved the truth of Verdi's well-known words, "Tornate al antico e sará un progresso."

Liszt also arranged a great many psalms, similar to the songs called improvisations. We will only mention the 137th Psalm, "By the waters of Babylon," for soprano solo with female chorus, accompanied by violin, harp, piano and organ (or harmonica). They all owe their solemn character and their wealth of new musical thoughts and forms preëminently to the sacred melodies on which they are based. In a still higher degree is this the case with the two grand oratorios, "The Holy Elizabeth" and "Christus." These works were the crowning point of Liszt's work as a religious composer. The first is not properly an oratorio (Liszt himself called it a legend), but rather a religious musical drama. The poem (by O. Roquette) is divided into a series of pictures, of which the first represents the arrival at the Wartburg of the little princess Elizabeth, daughter of a Hungarian prince. She is received by the landgrave Hermann and betrothed to the future landgrave, who is also still a child. The part of the Hungarian magnate, who has accompanied little Elizabeth, as well as of the chorus of children who welcome her, is effectively indicated by national themes.

In the second picture Ludwig, grown to man's estate, returns from the chase and surprises his wife Elizabeth, as she is carrying food and drink to the poor. When he asks her what she has in her basket, she, fearing his reproaches, replies that she has been gathering roses. Not satisfied with this answer he examines the basket and finds that by a divine miracle it is really filled with roses. This is a scene whose mystic charm fascinates and touches the listener. Ludwig's departure for the Holy Land with the Crusaders, and Elizabeth's expulsion by his mother, the landgravine Sophy, who, finding that her son does not return, resolves to rule over Thuringia herself, are vivid pictures of a preëminently dramatic character. The last two pictures, Elizabeth's death and transfiguration and also her canonization by the Emperor Frederic II., are more serene, being pervaded by a child-like, fervent piety. From the beginning of the legend until the final chorus, sung in Latin by returning Crusaders and Hungarian bishops, there run two themes as connecting links, — the old sacred tune "Quasi Stella Matutina," and a Hungarian national melody. The former, whenever it recurs, calls up the glorified image of the holy martyr, while the latter suggests her relation to her country. The marked dramatic character of this composition naturally gave rise to the desire to see it performed on the stage; and although Liszt repeatedly expressed his unwillingness, the attempt was made several times at Weimar and at Vienna, with such marked success as to justify the presumption that if Liszt had so desired, he would have become a distinguished operatic composer. His plan for remodelling sacred music is shown still more clearly in his "Christus," an oratorio for solo and chorus, organ and full orchestra. The text was taken from the Scriptures and the Catholic Liturgy. The essential difference between it and other similar compositions, is that it does not represent the personality of the Saviour but rather the Christian idea. In the first part, called "Christmas Oratorio," we hear the shepherds at the manger greeting the new-born child with the naïve strains of the Roman pifferari; then comes the visit of the three wise men, introduced by a brilliant march. The second part, "After Epiphany," transports us into the time when Christ's teachings began to show their all-conquering power. In the wild storm on the lake, a masterpiece of musical description, his words "Quia timidi estis" pacify the people's minds and the waves; this is followed by the Sermon on the Mount, and the Beatitudes, which bring heavenly



CARICATURE OF LISZT BY DANTAN.

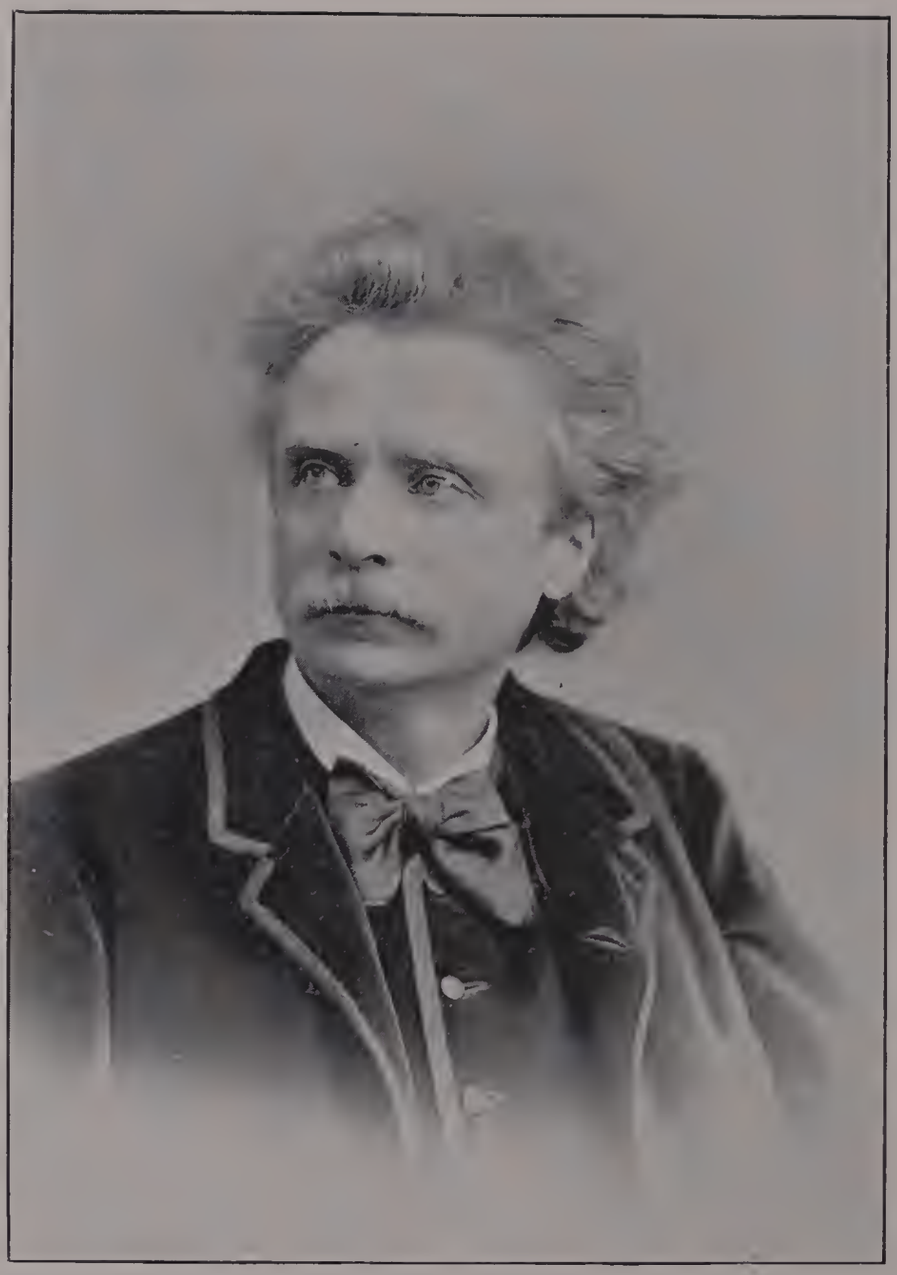
comfort to weary and heavy laden hearts. In the third and last part, "Passion and Resurrection," the sacrifice for the salvation of sinful humanity has been accomplished. The sufferings of Christ, and Mary's sorrow find thrilling expression in the old, but ever new and impressive words of the Stabat Mater, while hope and resurrection are voiced by the Easter hymn "O filii et filiæ." It would require a whole treatise to do careful and complete justice to the significance of "Christus." Suffice it to say that Liszt here produced a work of immortal greatness. As instrumental composer he reigns here supreme, while in his vocal compositions we find now and then defects arising from a long and intimate familiarity with the piano. The same may be said of Bach and Beethoven. As regards the purity of the delivery of the text, Liszt's vocal compositions occasionally leave something to be desired, and this need not surprise us when we remember that he received his linguistic training in a country whose poetry has no accent. Still, on the whole, his vocal, no less than his instrumental music may be recommended for emulation to the younger generation.

To Liszt, as well as to his dear friend Wagner, a

kind fate granted the necessary years and the physical and mental energy to accomplish great things, more than is usual in one lifetime. He might perhaps have accomplished still more if his contemporaries had been more capable of following the bent of his genius and of his noble heart; if, for instance, the city of Weimar, which he so loved, had given him in return its love and confidence. It saddens us when we read in his will, dated September, 1860, the following words: "At a certain epoch, about ten years ago, I had dreamed of a new era in art for Weimar, like the one under Carl August, in which Wagner and I were to be the leaders, as formerly Goethe and Schiller were, but owing to unfavorable circumstances this dream was never realized." In fact Liszt had intended, with Wagner's approval, that his beloved Weimar should occupy the place which Bayreuth filled later on. But instead of using the fund set aside for art purposes, for the festivals projected by the two friends and thus making this modest residence the early meeting point of all art lovers, the money was applied to the founding of an academy of painting. For these and many other bitter disappointments, Liszt found in religion an inexhaustible source of comfort. "Let yourself be converted to faith in God," he writes to his exiled friend who was despairing of fate, "there *is* a happiness, and this is the only, the true, and eternal one. Though you may scoff bitterly at this feeling, I cannot help seeing that herein alone lies salvation. Through Christ, through suffering endured with resignation to God, we receive salvation and redemption."

There are still people who regard such words with a scornful smile, when coming from the lips of Liszt, because they fail to see in him anything but the virtuoso, the man of the world who quaffed the cup of life with passionate enjoyment. An artist, whom one could hardly have suspected of such superficiality, has even expressed this opinion publicly. In his book "Music and Musicians" (Leipzig, 1892) Anton Rubinstein makes the assertion, that in his whole artistic and human activity Liszt was insincere. But this assertion is entirely without foundation. The many who came into personal contact with Liszt can testify to the contrary, provided they had eyes to see and ears to hear. No one will deny that during his career as a virtuoso Liszt did sometimes forget himself before the public, and that for the sake of appearances he was for a moment untrue to his real nature, but even then he was ready to acknowledge his error and make amends, as shown by the following incident of his youth. In Paris when Ary Schaffer was preparing to paint his portrait, he assumed an artificial affected attitude as he was wont to do in his public concerts. But Schaffer was not to be imposed upon and said very quietly, "Oh, not like that, my friend, such things do not impress me." To which Liszt replied with confusion, "Forgive, dear master, but you do not know how it spoils one to have been an infant prodigy." This little trait shows us the whole man, from youth until old age, ever striving to grow nobler, severe with himself, but kind and indulgent toward his fellow men, endeavoring to practice the cardinal virtues of the Christian, modesty, truthfulness and brotherly love. No, Liszt was certainly not one of those whose character "vacillates in history," as the poet says. Though misconception and love of detraction may try to dim his memory, yet at no distant time the last of the evil tongues must be silent and the name of Franz Liszt will be spoken with universal reverence, as the name of one who fought most bravely, not only for the beautiful, but also for the true and good.

W. Langhans.



EDUARD HAGERUP GRIEG

Reproduction of a photograph from life, by Elliott & Fry, of London.

EDUARD HAGERUP GRIEG

EDUARD HAGERUP GRIEG was born June 15, 1843, at Bergen, Norway, that quaint, picturesque city of the north. His father, Consul Alexander Grieg, and his mother, Gesine Hagerup, were early conscious of his musical talent, and were fortunately able to provide him with the best conditions for its development. His mother was an exceptionally gifted woman, who made her house attractive to artists, and being a good pianist, she was her son's first teacher, he beginning piano lessons at the age of six. His first attempt at composition, made when he was nine years old, met with severe and unsympathetic criticism. His teacher, to whom he offered some variations on a German melody, was much displeased because he had brought it instead of the appointed lesson, and advised him against wasting time on such "trash." When fifteen years of age he accompanied his father on a journey, and so deeply did he feel the beauty and grandeur of Norwegian scenery, that he determined to make art his profession. He met with no opposition on the part of his parents, who were encouraged to give him a musical education by the advice of Ole Bull, who was a friend of the house, and who was confident of the lad's musical talent. This advice, timely and decisive, Grieg holds in kind remembrance. The affectionate regard felt by Ole Bull for Grieg was enhanced by his satisfaction in his compositions, which were destined to express permanently the national feeling the violinist had himself but voiced.

In 1858 Grieg was sent to Leipsic to study under Moscheles, Moritz Hauptmann, Wenzel and Reinecke. The views of Moscheles were not wholly congenial to the young student, who had already formed a strong liking for the works of Chopin, Schumann and Richard Wagner, and the conflict between his own inclinations and ideals and the opinions of his professors resulted at first in discouragement, then in an attempt at forced work. A serious illness compelled him to return to Norway in the spring of 1860, a lung trouble having fastened upon him, leaving his health permanently injured. However, with loss of physical strength came an increase of energy, and against the advice of parents and physician, he returned to Leipsic in the autumn. He graduated in the spring of '62, receiving praise for one or two small compositions of his own played at the final rehearsal, but it is said that he was conscious of being as far as ever from a clear understanding of himself and his talent.

Soon after he went to Copenhagen and studied with Gade, whose music with that of Hauptmann had an attraction for him. Here he met the person who gave him the needed help to determine the character of his own work — Richard Nordraak, a young Norwegian composer of great talent and promise. They became at once warm friends, and it is said that in listening to Nordraak, Grieg realized that the national spirit and life were through him to be given form and expression, and thenceforth national music, literature and folk lore were absorbed by him. To this period belong many songs and romances, his "Humoreske" (Op. 6), the E-minor Sonata (Op. 7) and the Violin Sonata in F (Op. 8). In 1864–65 Grieg and Nordraak, assisted by the Danes, Hornemann and Mathison, formed a musical union for bringing out the compositions of young Northern composers. Nordraak directed his song for chorus, "Sigurd Slembe," and Grieg directed portions of a symphony afterwards published for piano, arranged for four hands, under the title of "Pièces Symphoniques."

About this time also he met Miss Nina Hagerup, and this event inspired many romantic compositions — among them his "Heart Melodies." Miss Hagerup's fresh voice and intelligent, spirited method, together with her dramatic instinct, made her songs widely known in Norway. As Grieg's

wife she has since been warmly welcomed with him in Denmark, France, England and Germany.

Nordraak went to Berlin, in the spring of '65, where shortly afterward he died, while Grieg spent the winter of 1865–66 in Rome. There he wrote his concert overture, "In the Autumn," published for piano, and the funeral march in memory of Nordraak.

In '66 Grieg returned to Norway, to Christiania, where he remained some eight years, with short absences in Bergen and Denmark, and on summer vacations. In 1870 he founded the Musical Union of Christiania and served alone as conductor until '73, when Svendsen joined him.

The winter of '69 had again found him in Rome, Parliament having granted him an allowance for the journey. This visit was brought about by a letter of invitation from Franz Liszt, who wrote Grieg most cordially, having seen his Violin Sonata, Opus 8. Grieg made a warm friend of Liszt, and on his return north he wrote and dedicated to him his "Cloister of the South" (Bjornson's Arnljot).

As a teacher and director of musical societies, Grieg's eight years at the Norwegian capital were full of hard, wearing work, with but little to help in the way of musical life, except that created by himself. He found time, however, to compose songs, and his A-minor Concerto (1868). His presence and untiring energy were recognized as giving important stimulus and support to the musical life of the town. In 1882 the Union founded by him numbered 600 active members. The friendship of Kjerulf was from the beginning helpful to him. Bjornson, also, gave him courage, and his strong personality and confidence in Greig's marked, individualized talent produced their effect. Grieg composed music to Bjornson's poems, "The Fishermaid," "The First Meeting," "Good Morning," "I Give my Verse to the Spring," etc., which are among the most beautiful of the Grieg collection.

An important critique, in 1867, warmly welcoming Svendsen home, and enthusiastically commending his Symphony in D major, was, we now learn, written by Grieg. These two composers joined forces in the work of the Union, sometimes giving twelve concerts in a season, and their friendship and sympathy were mutually helpful.

Parliament in '74 granted Grieg an allowance of sixteen hundred crowns, and the summer of '75 he spent with Gade.

Grieg's concerts in Cologne, Copenhagen, Paris, London and Germany, have made him even better understood and admired as a composer. Although not claiming the technique of a pianist, yet his performance more than satisfies one. The London Times (May 4, 1868) said of his piano playing: "Mr. Grieg played his own concerto in A minor after his own manner. The French speak of a *voix de compositeur;* in the same sense there is a composer's touch on the piano, which, when applied to the composer's own works, gives them a peculiar charm of their own. Both in a technical and in an intellectual sense Grieg's rendering was perfect, and his rendering of the familiar work was a revelation, although it would be unjust to forget that Mr. Edward Dannreuther, who introduced the concerto many years ago, invested it with the rarest poetic charm. The Concerto is one of the most beautiful specimens of its kind, redolent of the folk-songs and the dances of the composer's Norwegian home, and full of individuality withal. The dreamy charm of the opening movement, the long-drawn sweetness of the adagio, reminding one of Tennyson's 'Dark and true and tender is the North,' the graceful, fairy music of the final allegro — all this went straight to the hearts of the audience. . . . Grieg at least will have no reason to complain of the impassive attitude towards modern music generally attributed to English, and more especially Philharmonic, audiences."

An announcement of a Grieg concert in Norway is met with a spirit of congratulation and happiness on the part of the public, which indicates the appreciation and affection he receives from those who know him best. His native town is happy in again having him as a resident. The country house of the Griegs is ideally placed, commanding a charming view of the Fjord, and surrounded by heights that secure the tranquillity and isolation so essential to Grieg when composing. The composer is intensely national in feeling. He is a patriot and a humanitarian. To his countrymen his compositions and performances express the true, free, glowing spirit of the North.

VILLA TROLDHANGEN.

Grieg's country house near Bergen, Norway. From a photograph furnished by the composer.

The music of Grieg fascinates, outside of his own country, a select audience made up of widely differing individualities. Thus Hans von Bülow asserts that Grieg is the Chopin of the north; and Joséphin Peladan, the fantastical Sar of dark corners, regarding Grieg "as the greatest composer living" (1892), invites him to a soirée of the "Rose † Croix," as one wholly worthy. While some idolize him as "the soul of a nation," others and foreigners are intoxicated by his "exotic perfume." Nor is there denying the fact that to many Grieg appears as a man of undeniable talent, who gave up the whole world for his native land.

Now the great, the chief characteristic of Grieg's music is its local color. Perhaps after all, there is no such thing as absolute local color, and Joannes Weber is right in treating this alleged color as a musical illusion; but whether the hearer has learned by fed instinct or by culture the characteristics of Scandinavian music, the fact remains that when he hears the music of Grieg he at once says: "Scandinavia"; he does not say "Hungary," "Russia," or "Spain."

Though to the experienced there are evidences of Grieg's stay in Leipsic in his music, and occasional suggestions of Schumann and Schubert, the strongest voice that speaks to the hearer in this music is the voice of Grieg telling him of Scandinavia. He sings of elves, terrestrial and aquatic, good and bad; elves of the light, of obscurity, and of blackness.

Some of these elves, hardly thumb-high, play as *succubi* and *incubi;* or they wear the face of a fresh and adorable virgin, yet they borrow only half of a human body, and they do not turn the back; because if they were to do this, one could see that they are hollow behind, like a mask. These elves sing to Grieg, and he repeats their song. Perhaps it is a Scandinavian folk-song, for the elves invented many dances and songs, just as the elephant gave advice in the preparing of certain sacred books of the East.

Perhaps it is the *springdans* or the *halling;* or it is a stranger melody, and, when it is sung or played, the torrent stops, fish leave the water, and all the birds of the forest begin to warble; the man who listens forgets all that was once dear to him. Woe to them that dance, or drink, or eat with elf-maidens, or listen to their enchanting voices! Woe to all save Grieg, for he is the head-musician of elves and gnomes.

In much of Grieg's music we also find the element of mystery, the mystery of lands shrouded for years in mist, or lighted for long nights by pale suns. We find this element in his chamber-music, in "Olav Trygvason," in "Bergliot," in "Peer Gynt," in the male part-song "Discovery," in many songs. This mysteriousness may depend on the peculiar rhythms and progressions, of which I shall speak in a moment, but to the imaginative it is the expression of popular legend and tradition. "Our folk-songs," said Oscar, the present king, "are simple echoes from the deep forests, the high mountains, the lakes watered by many streams, the rushing and roaring waterfalls. They seem to belong to the cold, long winter evenings with the crackling fire of pine wood; they seem to be heard best of all far from man's abode, in the wan northern summer night."

The musical creations of Grieg abound in tender melancholy, grace, rough and even coarse, grotesque humor, eccentricity. There is seldom a short or prolonged cry of passion. Resignation is found rather than heroic struggling. There is amorous regret rather than an active, mastering desire. These men of Grieg's North are not sharply defined; they are seen flitting in the shadows of black forests, or if they come out in the moonlight, a cloud soon covers them. The women are fair to look upon: they are patient, enduring; the tears come quickly to their eyes: or they are sisters of the dwellers in the "Yle toward the Northe, in the See Occean, where that ben fulle cruele and ful evele Wommen of Nature: and thei han precious Stones in hire Eyen; and thei ben of that kynde, that zif they beholden ony man, thei slen him anon with the beholdynge, as dothe the Basilisk." And so the creatures of Grieg do not seem of warm flesh and hot blood. We are, however, still very far from the Gade-Mendelssohn Scandinavian school.

Grieg rarely visits Italy, as he once did in the Romanza of his G-minor string quartet. He goes occasionally to Germany, as in his song "I love thee," which is apparently entirely free from Scandinavian influence. For the most part he stays at home.

Some one may say "It was an easy task for Grieg to write. The materials were many and close at hand: songs and dances varying in rhythm and character, pagan and Christian, of homely nature or of epic grandeur. It is no wonder that he had no difficulty in finding themes."

Yes; but another might take the most characteristic of these national tunes, study their complicated

rhythms and shifting tonalities, learn the trick of a frequently repeated interval, copy the fall of the leading-tone to the dominant, imitate the frequent shortness of the theme; he might pry into the combinations of ternary and binary rhythms, examine the native instruments as the *langleike*, *hardangerfele*, *luur*, and thus determine the absence of certain intervals; — he might analyze the curious harmonic figure of Grieg which so attracts the attention of Ernest Closson; and even then he would not catch the Scandinavian spirit. For the individuality of Grieg vivifies the mass; the person ennobles the thing, although he uses the thing exactly as it is. This individuality saturates his music, even when he writes in professedly severe form, as in the *Holberg* suite.

Grieg is not distinctively a man of the orchestra. Few of his works are of long breath. He delights chiefly in the cutting of cameos, and yet in "Peer Gynt" he not only has essayed the melodramatic, but he has put cameos by the side of scene-painting, the "Death of Aase" by the "In the Hall of the Mountain King." Such melodramatic music as "Peer Gynt" must be heard in its proper place before final judgment is pronounced, and it is also true that a comparison is not a judgment; yet it is fair to say that, viewed simply as absolute music, the suite of Bizet's "L'Arlésienne" seems the stronger work; in each case the music was originally written for a play and numbers were then brought together for concert use; and if a just idea may be derived from a reading of Ibsen's extraordinary dramatic poem, the music that accompanies it should be more dramatic and more intense than that which follows the pastoral, tragic drama of Daudet. Grieg and Bizet were each national in these respective works; and yet the nationality of the latter seems music for all humanity.

Then there is "Olaf Trygvason," music written for an unfinished drama by Björnson, with scenes laid in an ancient Norman temple in the Drontheim district. Forgotten gods are invoked; there are sacred dances; the singers attack repugnant intervals. The music is wild, unearthly, and the instrumentation seems brilliantly monotonous.

There are acute European judges of music who declare that the melodrama "Bergliot" is the only composition of Grieg which is above the high level of talent and suggests genius. "Bergliot" is the monologue of a woman, accompanied or interrupted by orchestral music; it is theatre music. Formerly Grieg was accused by these same judges of having too many ideas; of being scatter-brained, of jumping from one theme to another, as a charming and desultory talker. In "Bergliot" he seems to me to be comparatively poor in invention; the hysterical sobs of the woman and the echoes of battles before do not seem new, and the funeral march disappoints, although it has been called "the mourning of a nation." Yet there is the element of ancient mystery to which I have alluded before. In "Bergliot" as in parts of "Olaf" and in "Discovery" the hearer is reminded at times by the instruments of the lines of Walt Whitman:

> "I see the burial-cairns of Scandinavian warriors;
> I see them raised high with stones, by the marge of restless oceans, that the dead men's spirits, when they wearied of their quiet graves, might rise up through the mounds, and gaze on the tossing billows, and be refreshed by storms, immensity, liberty, action."

It is after all in the piano concerto, in some of the chamber music, and in smaller pieces that the individuality of Grieg is of most fragrant charm. The concerto, though it is influenced by Schumann, is nevertheless a thing of rare and individual beauty; and in the Ballade Op. 24 we find a national theme most artistically treated, so that the thought chiefly suggested is not that of nationality, but of skill, and above all of musical temperament. The piano pieces "The Butterfly" and "Erotik" are musically free from Scandinavian ideas, yet they give pleasure, and they haunt; at the same time they might well have been signed with a German name.

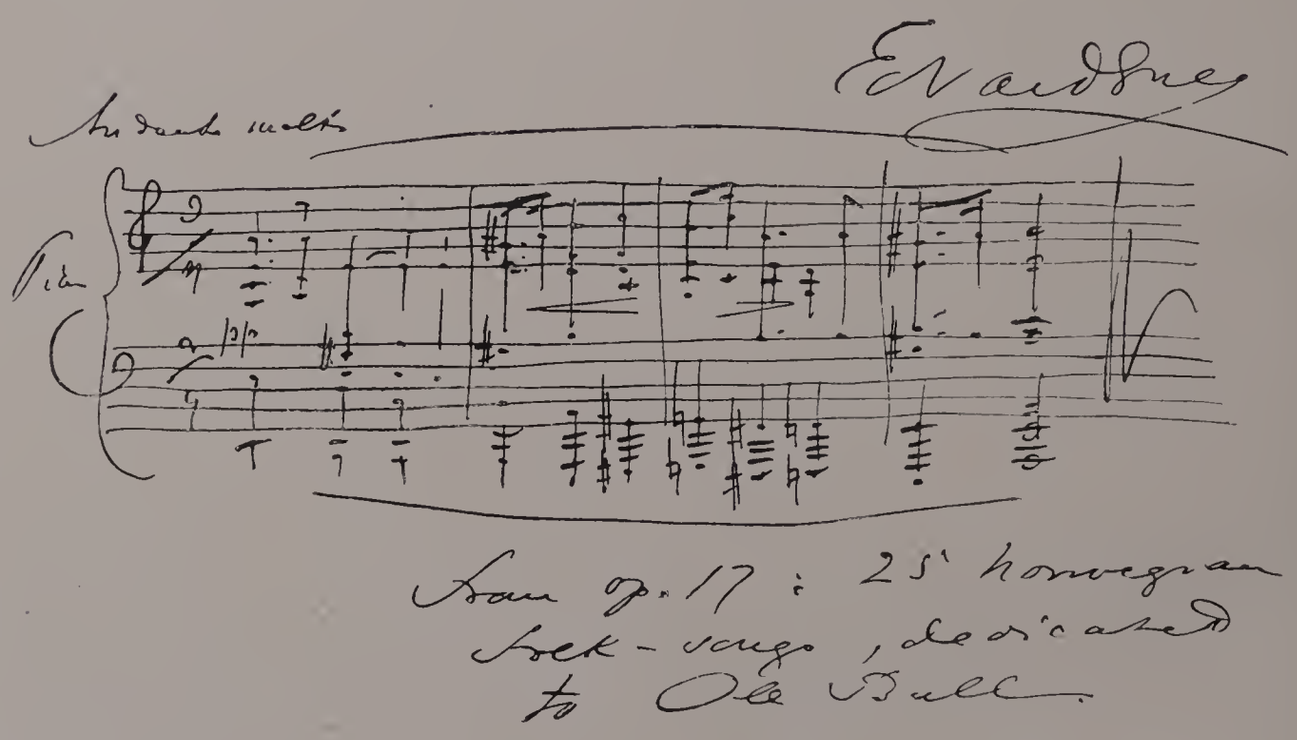
It is not improbable that Grieg's passion for nationality will narrow through monotony his final audience. On the other hand, in this very nationality he may have found the full expression of his talent. George Moore said of Thomas Hardy, and he said it without just grounds, that "we are invited to assist at a sheep-shearing scene, or at a harvest-supper, because these scenes are not to be found in the works of George Eliot, because the reader is supposed to be interested in such things, because Mr. Hardy is anxious to show how jolly country he is." Does not Grieg at times run riot in Scandinavianism, just to show how jolly Scandinavian he is?

It is doubtful whether that which is first of all of national interest can ever appeal to the world as a

musical masterpiece. We do not first think when listening to the great acknowledged masters of the nationality of these composers; if this thought occurs it is by way of digression, completely secondary. The composer himself in these cases may cry lustily, as Wagner, "I am German"; the music is universal, and the hearer only regards the music. The nationality of Grieg is forced upon the attention by the man, his music and his friends.

And yet a man may justly plume himself on being the acknowledged representative musician of a people. If many of the songs of Grieg are caviare to singers foreign to his country, either because the voice is treated often as an orchestral instrument and the intervals endanger purity of intonation, or because the songs do not appeal to the humanity of the world, the composer can hug himself in the thought that in songs and in the greater number of his other works he has sung the folk-tunes of his race. If he believes those who tell him that his audience will never be a great one outside of Scandinavia, he can say with De Musset, my glass is small, but I drink out of my own glass. And Grieg has filled his glass at the ancient spring of Scandinavian melody.

Philip Hale



NIELS WILLIAM GADE

THIS most eminent of all Danish composers was born in Copenhagen, October 22, 1817. His father was a musical instrument-maker, and the boy was brought up to the same trade. He was, however, given some instruction on piano, guitar, and violin, rather with a view to benefit him at his work, than with any thought that he would become a professional musician; naturally enough this species of instruction was desultory and defective, and his teacher seems to have been one of those martinets, who valued mechanical work far above feeling and expression. Even under these adverse circumstances the lad made such progress that it was soon deemed advisable to give him a more thorough musical curriculum, and such eminent teachers as Wershall, Berggren and Weyse were engaged, and upon the advice of these the father finally decided to allow the youthful Niels to enter upon a musical career. It was not long before the lad was able to secure admission to the royal orchestra as a violinist, and the routine work which he underwent there had a decided influence upon his later scores, which are always practical and fluent. He was ambitious, as all young talents are, and he composed very much at this time, although few of the works were preserved. At last there came his golden opportunity; the Copenhagen Musical Union offered a prize for an orchestral work, and in response, the young Gade sent them a composition which was as worthy an Opus 1 as Denmark had ever seen. The judges were the great Spohr, and the scarcely less celebrated Schneider, and they at once awarded the prize to the overture entitled "Echoes from Ossian," the first great work of the composer. This excellent work has kept its place on the repertoire from that time (the competition took place in 1841) to the present, and is a very effective example of the romantic school before it became formless and vaguely ecstatic.

It will be seen that Gade was not a child prodigy; he had ripened slowly; he was twenty-four years old when this work drew the attention of Denmark to him. But the overture achieved more for him than the reward of the Copenhagen Musical Union; it awakened the interest of Mendelssohn, then the most influential musician in Europe, and he soon after played the work with his orchestra (the famous "Gewandhaus") in Leipsic. This led to a reputation in Germany which was still further augmented by a performance in the same city of Gade's first symphony, in C-minor, which was hailed with great enthusiasm. Still more valuable was the friendship of Mendelssohn, which the excellence of these two works won for the Danish composer.

The attention of the nation was now fixed on Gade, and the Danish king, Christian VIII, soon helped him to travel in foreign lands in order to perfect his evident musical gifts. Gade at once went to Mendelssohn in Leipsic, and seems to have gained much during the year 1843 by study and by companionship with the great master. A performance of his cantata "Comala" made a profound impression in Germany. This work was, like his first one, inspired by the heroic poetry of Ossian. He now made a tour to Italy, but soon returned to Leipsic, and thanks to the absence of Mendelssohn in Berlin and Frankfort, and to the great success of the three works which the Leipsic public had heard from him ("Ossian," "Comala" and the first symphony) he was made director *pro tem.* of the Gewandhaus orchestra. This continued during the autumn and winter of 1844. Soon after he returned to his native country, and was received with much warmth in Copenhagen. But as no fitting position seemed open to him in the Danish capital he returned to Leipsic the same

winter and during 1845–6 was assistant conductor to Mendelssohn. Mendelssohn's death occuring in 1847, Gade was made sole director of the orchestra in that year, and continued in that responsible post until the spring of 1848 when he returned to Copenhagen, which city became his home for the rest of his long life. Had Mendelssohn lived, Gade would very probably have been contented in Germany, for he was glad to play Patroclus to Mendelssohn's Achilles, and was as much follower and disciple, as friend, to the German composer.

In Copenhagen at first there was only the position of organist open to him, but he was soon appointed leader of the chief musical society in that city and temporary director of the royal orchestra. In 1861 Glaeser, the Bohemian conductor who had been invited to Copenhagen from Vienna in 1842, died, and Gade was chosen to succeed him in his office of Capellmeister, and received the title (so valuable in Europe, so abused in America) of "Professor." From that time forward the life of the composer flowed on in the utmost tranquillity. It has been said that those nations are happiest which have no histories, and the same remark may be applied to individuals. The writer of this article visited Gade in 1884 and found him a good-humored musician of the old school, full of reminiscence of Mendelssohn, and with his heart entirely wrapped up in the Royal Conservatory, of which he was director. He showed his visitor around the halls of the small edifice with considerable pride, and took the keenest pleasure in exhibiting the compositions of the advanced classes in counterpoint and instrumentation, which were under his personal charge. "I wish that I had a few American pupils in this branch," said he, "for some of them are said to be talented. But they all go to Leipsic and Munich." In common with all the leaders of European music, he was greatly interested in the musical advance shown in our country. In appearance at this time he was burly and hearty; short of stature, thick-set, ruddy of complexion, with a shockhead of gray hair, which seemed to stream in every direction;—that was the Gade of 1884.

He seldom left Denmark, during the last forty years of his life, to take part in any foreign musical enterprise. The two chief exceptions to this rule were his visits to England, where in 1876 his "Zion" and "The Crusaders" were performed at the Birmingham festival, when he went thither to conduct them, and once more in 1882 he crossed the water to hear and lead his "Psyche." He was greatly delighted to hear of the performances of his works in America, and emphatically stated that had he been a younger man he would have conducted the trans–Atlantic performances himself. "Now I must wait for a still longer journey," added he. That "longer journey" was taken in 1890. On December 21st of that year the peaceful life ended. The whole career of the composer had been very like his own music, sweet, pure and in symmetrical form, but never turbulent or exciting. Outside of Denmark his death caused scarcely a ripple; yet the time may come when the world, sated with the "soarings after the infinite" of so many of our modern composers, will seek a music that is more reposeful and less turgid, and then it will more fully appreciate the gentle light that shone from the life and works of Niels Wilhelm Gade.

Gade occupies a position in composition midway between the classical and the new romantic school. He is, on the one hand, more free in development and musical treatment generally than the old masters, and more shapely and symmetrical than Schumann, Liszt or Saint Saëns. He deserves especial consideration as the first Danish composer whose works achieved more than a national reputation; he is the only musical Dane who became world-famous. Coming early under the influence of Mendelssohn it was but natural that he should reflect in some degree the style of that master, but he does so, when at all, in a most suave and gentle manner, as a moon might reflect the rays of a sun. One cannot find in his works the breadth of a "Walpurgis-Nacht," the power of a "Hymn of Praise," or the stateliness of a "St. Paul," but he sings of Spring with sweeter melodies, and

of northern legends with more characteristic and more brooding touches than his prototype employed. In the unjust revulsion against Mendelssohn which was brought about by the passionate "Romantic School" and its disciples, Gade's works suffered an undeserved obloquy and detraction, but he lived long enough to see the caustic appellation of "Mrs. Mendelssohn" lose its force, as applied to him.

It was, however, not Mendelssohn only who

NIELS WILLIAM GADE.

Reproduced from a lithograph from life, made by Weinhold in 1845. Gade being then in his twenty-eighth year.

exerted an influence over him. In the "early forties" Mendelssohn typified the entire Leipsic school. The Leipsic life, and the Leipsic musical taste moulded our young Dane in his early days, just in that part of his career when he was most impressionable. There was, to be sure, a fiery young lot gathered around a young composer named Schumann, and rallying around the banner inscribed "Die Neue Zeitschrift für Musik," but these were radicals who did not appeal

very strongly to a man brought up as Gade had been. It was no time-serving which induced Gade to adhere so thoroughly to Mendelssohn; he had been brought up in routine work, he had not one of the characteristics that go toward making a reformer; to him the accepted order of things was the best, and the school which adhered to good classical form appealed much more to him than the iconoclastic set which was breaking the fetters of precision and square-cut formality. He had not felt any fetters and could therefore not be expected to become a musical radical. Yet he was by no means hide-bound, and once, at least, we hear him commending a very radical conductor. It was on April 5, 1847, that he took a journey to Dresden to hear a young composer, Richard Wagner, lead Beethoven's ninth symphony in that city. It must have been a memorable performance, for Wagner had been rehearsing the men the larger part of a year on the work. Gade, himself a conductor, was evidently not in the least a jealous one, for he was enthusiastic about the result. "It was worth the trouble of the journey," he writes "merely to hear the recitative of the double-basses."

This recitative, a sort of bridge over which Beethoven went from the instruments to the voices, in the final, may be classed, *en passant*, as the grandest set of phrases ever written for these instruments.

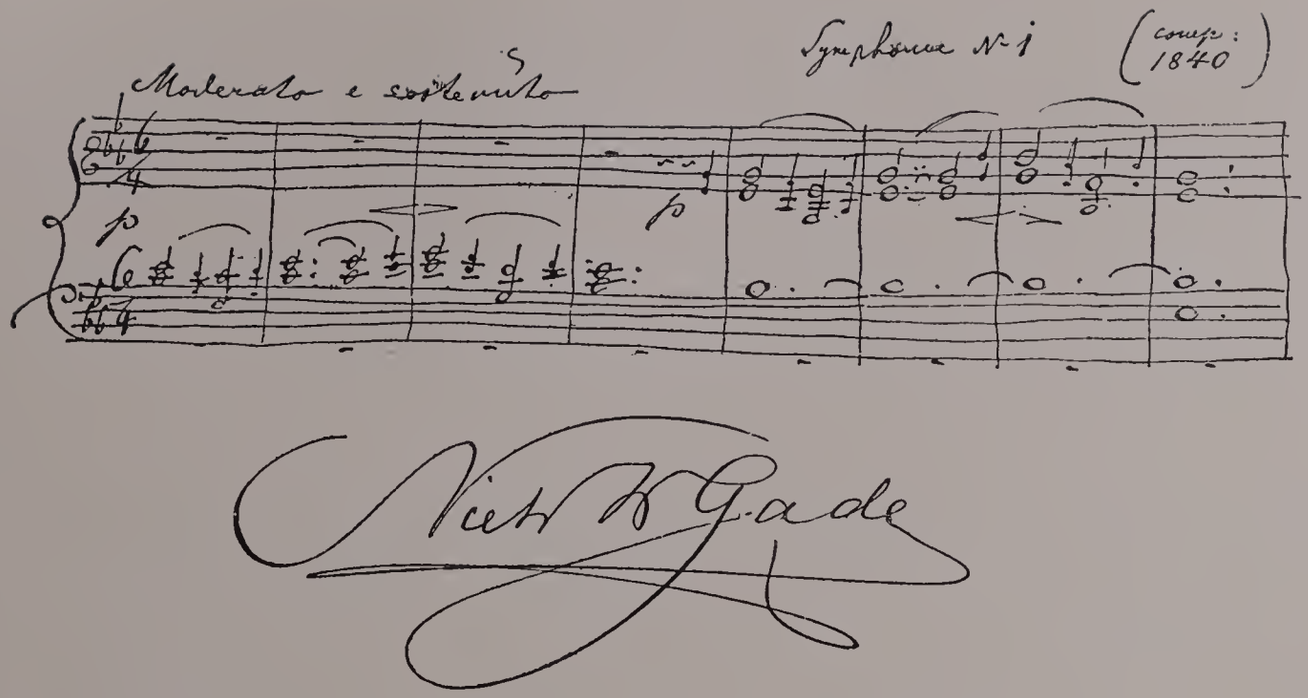
There were certain influences at work in Gade's nature that prevented him from becoming a mere copy of any composer. Firstly, he was strongly influenced by the songs of Ossian, and the poet who aroused the ire of Dr. Johnson, awakened this musician of the north to the loftiest expression of emotion in the setting of his majestic thoughts in tones. The first published work of any importance by Gade was the overture "Echoes from Ossian," alluded to above, and it is not too much to say that he never excelled this youthful masterpiece. The second great influence upon this northern minstrel was the folk-song of his native land. The composers of the present, searching for a new and healthy flavor in music, are turning to the verile measures of national music; thus Liszt has employed both Hungarian and Cossack folk-tunes in his works, Dvořák has used Bohemian melodies, Tschaïkowsky has introduced the wild strains of the Russian dance, the "Kamarinskaia," even in symphonic work, and Grieg has made the brusque swing of the "Halling" familiar in our concert rooms. In the same manner, but at an earlier time, Gade sought to idealize the Danish folk-music. His cantata, "The Erlking's Daughter," is practically founded upon the melodies of his country, and this local coloring is the chief element of the success of the work.

Gade wrote eight symphonies in which the first, in C minor, may be classed as the best, although the fourth in B flat, is a composition which holds its place on the concert repertoire as a standard work. The symphony in G minor and that in A minor may also be mentioned as somewhat more stirring than the remaining four. Of other instrumental works there may be named a fine overture, "Im Hochland" ("In the Highlands"), showing, like that founded on Ossian, the northern character of Gade's work, an overture on "Hamlet," another entitled "Michael Angelo," a string quintette, a sextette and an octette also for strings, and two sonatas for violin and piano, the one in D minor deserving to be heard far more frequently than it is, since it is one of the most inspired of Gade's smaller works. In all of these instrumental works one is struck by the fluency of the instrumentation, and the ease with which the master has conquered the sonata form. Gade thoroughly appreciated the character of each instrument and knew its possibilities and its limitations, while the true sonata-form, as established by Mozart and Haydn, was to him not a fetter, but the most perfect vehicle of expression.

But it is by his cantatas that the composer will be chiefly remembered, for in these he not only displays the qualities mentioned above, but a keen knowledge of vocal treatment, and great melodic grace, as well. His two songs of Spring, the "Frühlings-phantasie," and "Frühlings-botschaft," are likely to remain standard works in the repertoire, the latter being an especial favorite with choruses in America and England. The "Crusaders" is a work of larger dimensions, and is more frequently performed in the two countries above named than in Denmark. It is full of contrasts of tone-color, and the picture of the march through the desert, the military fervor of the crusaders' song, and intoxicating sweetness of the song of the sirens, show more versatility than Gade is usually given credit for. Yet "Comala" is a

NIELS WILLIAM GADE

Reproduction of a photograph from life by Hansen & Weller, Copenhagen.



Fac-simile autograph manuscript by Gade; opening of first symphony in C minor.

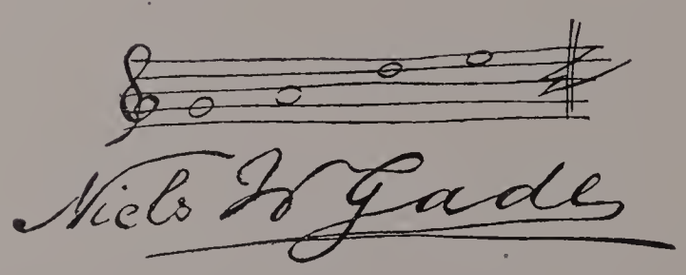
Ich habe übrigens
mit großer Freude Ihre „Musik
geschichte" gelesen, manches darin
war mir unbekannt u. sehr interes-
sant. – Haben Sie Dank daß Sie
ein so großes u. bedeutendes Werk
unternommen hat, der Segen wird
nicht ausbleiben. Mit Hochachtung u. Freundschaft
Niels W. Gade.

Fac-simile autograph letter by Gade to E. Naumann, the musical historian.

greater, if not a more attractive work, and the cantata of "Zion" is also to be ranked with Gade's strongest productions. "Psyche" is somewhat too continuously saccharine, and has not attained the success of its predecessors in the cantata form.

In summing up the works of Gade one cannot but hope that the reaction which is likely to enhance the influence of Mendelssohn may also cause the world to pay greater tribute to his coadjutor. Such direct and pleasing melody combined with such symmetry of form might well be a bulwark against the vagueness and the amorphous style which is the bane of much of the most modern music. One can scarcely claim for our composer a rank with the greatest of the tone-masters, but many a turgid musical "impressionist" who nearly drowns in the "sea of tone" to which Wagner has led him, who cannot picture the simplest emotion without breaking all the rules of harmony and counterpoint, may find a safe model and a sure guide in the shapely and tuneful works of this Danish tone-poet.

Louis C. Elson



Gade's musical autograph; the four notes are G–A–D–E.

MUSIC IN
RUSSIA
POLAND
NORWAY
SWEDEN
DENMARK
HUNGARY

MUSIC IN RUSSIA, POLAND, SCANDINAVIA AND HUNGARY

WHAT are the two most novel and powerful influences in the music of to-day? One of them, no doubt, is Wagnerism, which casts its spell even on those who would fain escape from it. But there is another influence, hardly less omnipresent, although much less has been written about it — namely, the invasion of the old headquarters of music by composers from what may be called the border lands of Europe. For more than three hundred years the musical world appeared to belong almost exclusively to Italy, France and Germany. But during the last few decades formidable rivals to this musical monopoly have arisen in other countries, especially in Russia, Poland, Scandinavia and Hungary. Chopin began the new era by introducing the current of Polish music into the main European stream; Liszt followed with the melodies and rhythms of the Hungarians; in more recent times Glinka, Rubinstein and Tschaïkowsky have added the national color of Russia; Gade and Grieg the Scandinavian, Dvořák the Bohemian, without mentioning a number of lesser names which have added to the general result. In orchestral music the unconventional spirit of Slavic and Hungarian music makes itself felt in every sphere, from a Strauss waltz to a Tschaïkowsky symphony or a Wagner music-drama; and it is a significant fact that so many eminent orchestral conductors of the period — Hans Richter, Anton Seidl, Arthur Nikisch, Joseph Sucher — are Hungarians. But it is in the department of the piano that the new musical invasion is most manifest. During the classical period, and the early part of the romantic period, German composers were in the lead, — Bach, Mozart, Beethoven, Schubert, Mendelssohn, Weber, Schumann, — while in more recent times Germany has ceased to be so productive and the pianistic supremacy has passed over to the Hungarian Liszt, the Russian Rubinstein, the Polish Chopin, Tausig and Paderewski.

A German essayist of the old school recently complained bitterly that the young generation of his countrymen and countrywomen had become so accustomed to the "highly spiced" Hungarian, Slavic and Scandinavian dishes on our concert menus that they began to find the plain, wholesome classical pabulum of their ancestors insipid in comparison. No doubt there is such a thing as depraving the musical taste by the use of too much condiment; and a healthy appetite is not averse to plain food; at the same time I must protest most emphatically against the tendency to regard as mere "spice" all the delightful new things introduced into modern music by such eminent composers as Chopin, Liszt, Grieg, Rubinstein, Tschaïkowsky and Dvořák. These novelties are partly emanations of their individual genius, and partly national traits. Now music can only be preserved from a stagnant condition either by the creative thought of original genius or by the absorption of national traits. The greatest composers have sanctioned the latter process by their example. The spirit of German folksong is very manifest in Weber's operas and the songs of Franz, for example, while peculiarities of Russian and Scotch music appealed to Beethoven, and Hungarian music has found an echo not only in Liszt but in Haydn, Schubert, Strauss, Brahms, and many minor composers.

So far from being mere "spice," some of these exotic traits (as we might call them) recently introduced into modern compositions are in reality *new factors in musical evolution*, that had been almost or entirely ignored by the composers of Italy, France, and Germany, and the general adoption of which by European musicians will bestow on their art a new and lasting charm, of almost as great significance as the polyphonic and harmonic inno-

vations which the Netherlanders and the Germans grafted on the tuneful Italian nursery stock.

What are these exotic traits? Leaving aside minor details for discussion later on, we may mention here three prime factors — (1) the use of other kinds of scales and modes than ours; (2) the constant commingling of major and minor, and the preference given to the latter mode; (3) greater rhythmic variety, and frequent use of the *tempo rubato*. At first sight it surprises us to find that the nations we are discussing in this essay, widely as they differ in customs and ethnologic traits, should have in common most of these exotic musical peculiarities. But on reflection an explanation is easily found: these nations were outside of the regular course of European musical development and thus retained certain traits of primitive, Oriental and mediæval music which the composers of Italy, France and Germany discarded, sometimes for good reasons and sometimes for insufficient ones.

Thus, take the first factor named above — the use of other kinds of scales and modes than ours — the ecclesiastic, Hungarian and Oriental. Every student and amateur knows, or ought to know, that in the Middle Ages, especially before harmonic music came into vogue, as many as fourteen kinds of scales and modes were in existence. The difficulty of harmonizing some of these led gradually to their reduction to two only — our modern major and minor. But this process went altogether too far, as we now find on playing Bach, who retained some of the ecclesiastic modes, which often give a quaint and delightful color to his harmonies. The modern lyric Bach, as Robert Franz might be called, re-introduced these old modes into some of his songs, which gain therefrom a unique emotional force.

The moral of this is that the newest and best things in music are sometimes the oldest. The same moral can be drawn from the second of our "exotic factors." One of the most fascinating things in the music of Schubert, Franz, Dvořák, Liszt, and other modern composers is the blending in the periodic groups of major and minor, which now go about as twin sisters, arm in arm, instead of being employed separately in different parts of the movement. Schubert introduced this exquisite trait of emotional freedom and variety into art-music, but it was doubtlessly suggested to him by the popular music of the Hungarian gypsies of which it constitutes an essential trait, as it does of the Russian folksong. On this point the eminent Russian composer, César Cui, remarks: "The popular songs of Russia imperatively demand an original harmonization and an entirely distinct manner of modulation. To begin with, we seldom find a song whose melody can be treated entirely within the major or the minor mode, most frequently, in fact, even if it extends over only a few bars, it passes from minor to its relative major, or vice versa. These changes, generally unexpected, are almost always of a striking emotional effect."

Even more important than the use of the ecclesiastic modes and the commingling of major and minor is the third of our "exotic factors"—rhythm and rubato. Readers of Berlioz's essay on Music (in 'A Travers Chants') are apt to be surprised by the statement, oracularly delivered, without further comment, that "of all parts of music, rhythm seems to us to be the least advanced at the present day." Is not rhythm the very earliest of all elements of music, and do we not discover a delight in rhythmic drumming in the case of savages who are not yet able to appreciate the simplest melody, not to speak of harmony? No doubt; yet Berlioz was right — with a reservation. His remark that rhythm was less advanced than other elements of music was true in his day, but only so far as artistic European music was concerned. It was not true of such music as had been made and played by Hungarian and Slavic musicians who did not come under the influence of the regular development of the art in Italy, France, and Germany. On the contrary, an extraordinary variety and complexity of rhythms is what chiefly distinguishes this exotic melody from our classical art-music. Nor is it difficult to account for this difference. Our modern instrumental music was slowly and gradually developed out of ecclesiastic *vocal* music. When polyphonic music came into vogue the accompanying instruments at first merely doubled up the vocal parts, and only slowly acquired an individual freedom and character of their own, as we still see in the organ-like style of Bach's instrumental music. Even when the instruments began to emancipate themselves from the vocal style, they continued to be hampered by the strict rules of contrapuntal writing, which fettered free rhythmic motion, and gave to most of our music a certain dignity and restraint.

Of this dignity and restraint there is no trace in the "exotic" music in question, which, on the con-

trary, is distinguished by a wild abandon and coquettish capriciousness. For this music is usually melodic only, or at least has a kind of harmony which does not interfere with the freest motion of the melody, and places no contrapuntal barriers to leap in its wild steeple-chase; hence the rhythmic factor keeps all its untamed animal spirits to play the wildest pranks with the melody; and hence it is that Liszt could write of Hungarian Gipsy-music: "We know, as regards fertility of rhythmic invention and timely application of it, no other music from which the European tone-art could learn so much as from it." And the fact that Liszt introduced this rhythmic multiplicity into the European *harmonic* music is perhaps the greatest of all his claims to distinction, although it gave rise to the bitterest of all the attacks on him. For ever since the days when the Egyptian priesthood smothered the divine art within cast-iron molds, the human mind has been averse to innovation in music; and in the case of Liszt the academic critics decried as sensationalism what was simply Hungarian *naturalism*.

RUSSIA.

Having taken this bird's-eye view of the exotic varieties of music which are being grafted at present on the indigenous stock of Italian, French, and German art, we may proceed to examine the national peculiarities and the leading composers of each country included in our list more in detail. As previously stated, new ideas in music are either emanations of individual genius or national traits as incorporated in folksongs. On superficial reflection it might seem as if there were no difference between these two sources of music: for are not folksongs, too, originally the emanations of individual minds? Originally, yes. But folksongs are usually anonymous: they have no famous name tacked on to them, and in consequence every singer feels that he has a right to alter them to suit his taste. Some of the finest folksongs, no doubt, were first invented by crude peasants in moments of grief and joy, or love, which is a mixture of both, and converts even a boor into a momentary man of genius. Such crudities as remained in this song were gradually removed as it went from mouth to mouth, as pebbles are polished by constant friction; and finally a melody remained, as finished and epigrammatic as those proverbs of the people which have a similar origin, and as perfect in form as a professional man of genius could have made it.

Thus it has happened that countries like Russia, Poland, Bohemia, Scandinavia, Hungary, etc., could possess numbers of the most artistic folk-songs be-

CÉSAR CUI.

Reproduction of a photograph from life by Shapiro, St. Petersburg.

fore they had produced a single great genius. These popular melodies might be called the products of national genius, as distinguished from the compositions of individual genius. Every country has its national songs, but according to Rubinstein, "the folk-songs of the Russians stand alone. . . . Only those of Sweden and Norway are worthy to be compared with them for enchanting melody." Another Russian composer, César Cui, remarks that "it is not too much to claim supremacy for Russia in the department of national melodies." In reading these opinions we must make some allowance for a patriotic bias. Germans would doubtless claim that their country has produced a greater number and variety of original national melodies than Russia, and this claim could be sustained in my opinion; but Russia certainly comes in for the second place. The enormous size of that country gives scope for endless variety of local color in songs. The Russian Empire covers an area more than double the size of Europe, and includes one-seventh of all the

land on the earth. The part of it where the largest number of evergreen folk-songs have sprung up appears to be Little Russia, or the Ukraine, bordering on Poland. A special collection of these was issued in 1861 by Kocipinsky, who, however, added pianoforte accompaniments unsuited to the character of these simple songs.

Russian national songs have all the "exotic" features discussed in the preceding pages — occasional use of ecclesiastical modes, habitual commingling of major and minor, capriciousness and irregularity of rhythm, etc. It is customary to divide the popular melodies of Russia into two classes, the purely "melodic" and the "harmonic." In the first-named class the songs are in major keys, of a lively character, sung in unison and used to accompany dances. The "harmonic" songs, as the name indicates, are sung in harmony, and they are in a slow tempo and favor the minor keys. This latter class is the best and most popular. Instrumental accompaniment is usually dispensed with, except in those cases where old instruments peculiar to the country are used. These are a sort of primitive guitar called bandura, the goudok, a twenty-three-stringed violin, the balalaika, a sort of four-stringed lute, etc. These instruments are not yet quite obsolete, and it has been conjectured that their use is responsible for one of the greatest peculiarities of Russian national melodies, whose origin might, perhaps, be traced in part to these simple instruments. I refer to the limited compass of the typical Russian folk-song. Few of them exceed an octave; in fact the majority do not go beyond a sixth or a fifth, and some are contained within a fourth; the oldest songs being the most limited in compass.

What with the oppression of domestic tyrants and the invasions of savage Asiatic enemies the Russian people can hardly have found this world an earthly paradise, and it is small wonder that their best songs, and the greatest number of them, should be sad and in a minor mode. Indeed, while in classical European music, as late as Bach, it was customary to end a minor composition with a major chord, the Russian people, conversely, sometimes end a major song in the minor. But although the prevalent mood in Russian popular songs is the melancholy and tenderness which the minor mode best expresses, there is an abundance of songs relating to every phase of life, sometimes in minor and often in major. There are songs relating to the phenomena of nature, others describing the adventures of giants, robbers and heroes, dancing songs, humorous ditties, wedding songs, funeral chants, and so on. "The Russian artisan and peasant," says E. Meliš, "sings national songs while he does his work. Song is also at home with the Russian soldiers. They sing national melodies in the barracks and on their campaigns. In every company of the Russian infantry there are twelve or more soldiers who form a choir and are called the company singers. When an officer notices that the soldiers grow tired on their march, he commands this choir to go to the front and sing national or military songs. Among the sailors, too, there are some who sing national melodies on the Neva."

Extremes meet, and it is instructive to find in the primitive folk-songs of Russia (as of other countries) the same close correspondence between the emotional character and accents of the melody and the words to which it is wedded, as we do in the art-songs of Schubert, Schumann, and Franz, and the melodious declamation of Wagner.

The free, and sometimes seemingly capricious, rhythm of Russian folk-song is referable to the closeness with which the melody follows the words; the monotonous Occidental rule of writing music in sections divisible by four is thus avoided; irregular rhythms are in favor, as a striking illustration of which César Cui in his book, "La Musique en Russie," quotes a song which begins with two bars in five-four time, followed by three in three-four, and ending with a bar in four-four time, which reminds one of *Tristan and Isolde*. The rhythm of Russian folk-music is easily studied in any available collection, but in regard to the harmony great caution must be observed, as not a few collectors and editors of Russian songs have supplied them with harmonies and accompaniments which may be good enough from a purely musical point of view, but which have no accuracy, no national or local color about them. The collections of Balakireff and Rimsky-Korsakoff are free from this objection.

In some Russian choirs a basso profundo is used for simply dropping in a few deep notes, and this employment of special singers for certain notes only suggests another curious phenomenon known as the Russian horn band. Its inventor, a Bohemian named Anton Maresch, migrated in 1719 to St. Petersburg where the Empress Elizabeth was so

much pleased with his skill as a horn player that he was appointed a court musician, and charged with the task of improving the condition of horn-playing, in which the Russian nobility was greatly interested. The Russian hunters made use of a brass horn on which only one note could be played. Maresch had these made of different sizes, from one foot to seven feet in length (later on others were made up to twelve feet in length for the lowest tones,) so that all the semi-tones of three octaves could be played. Each musician could only play one note, and he had to watch and count carefully for its every entrance and play it not too loud nor too soft, according to the passage of which it formed part. This was not an easy thing to do, and the knout had to be freely used before the musicians could play a piece without mistakes. But the result seems to have repaid all this trouble, for this novel kind of a band became very popular. At a distance the effect produced by it resembled organ music. Maresch wrote a special treatise on the training of horn bands, which has been published by his biographer, J. C. Hinrichs.

As folksongs have no date, and as the first important art-music (concert pieces and operas) in Russia dates back but little more than half a century, it follows that the history of Russian music previous to this century is almost purely ecclesiastic. And as this ecclesiastic music, while full of interest to musical antiquarians, has but little artistic value, a brief record of the more important facts will suffice for our purpose. For details the reader may be referred to Yussupoff's "Histoire de la Musique en Russie," or the article on Russian Music in Mendel's "Musikalisches Conversations-Lexicon."

In the Russian church, as in the Greek church, instrumental music was originally proscribed, and the vocal music was a simple kind of recitation, seldom exeeding a compass of three tones, and without accent, rhythm or time; a simple kind of melodious recitation such as is still heard in the Greek monasteries. About the end of the seventeenth century polyphonic song was first introduced, but was not generally adopted in the churches until the time of Peter the Great, who was especially interested in this innovation. Special choirs were now formed, and Russian ecclesiastic music assumed an Italian character which it retained till the time of Empress Elizabeth, the national music being neglected. What success the Russian singers had may be inferred from the confession of the Italian composer Galuppi that he had never heard such good chorus singing in Italy as he enjoyed at the Russian capital. It now became the custom to send young Russian singers to Italy to study, while distinguished Italian artists were invited to Russia. Under their influence Russian church music became more and more Italianized, till Emperor Paul commanded, in 1797, that only the old Russian music should be sung in church. The Italian fioriture certainly were not the proper thing to graft on the old ecclesiastic music; and fortunately these chants have been preserved in their original form, in several volumes, a new collection having been ordered by the Emperor Nikolaus.

The Italian influences which affected Russian church music made themselves still more noticeable in secular music; so much so, indeed, that one might call the eighteenth century the Italian period in the development of Russian music. Nor is there anything strange in this, for most other European countries, including even Germany, had to pass through an Italian epoch, as a stepping-stone to something higher. Peter the Great, indeed, had no love for Italian music. What he liked was military music, drums, fifes, horns; and he was especially fond of the Polish bagpipers, of whom he imported a large number, and even learned to play their instrument himself. The Empress Anna, who ruled 1730–1740, inaugurated the Italian régime by importing Italian musicians and famous singers. Under her patronage, an Italian opera was for the first time performed in St. Petersburg in 1737. Her successor, Empress Elisabeth, also imported an Italian opera company in 1755. Its conductor was Francesco Araja, who composed a number of Italian operas for St. Petersburg. One of his operas *Cefalo e Procris* was composed to a Russian text, and has therefore been called the first Russian opera; but as its music is entirely Italian, without even an attempt at national coloring, it deserves that name even less than Schütz's *Dafne* deserves to be called the first German opera.

Among the noted Italians who now succeeded each other as leaders of the opera in Russia may be named Galuppi, Traetta, Paisiello, Sarti, and Cimarosa and Cavos, all of whom wrote operas for the Italian stage in that country. About the beginning of the nineteenth century, French influences began to make themselves felt beside the Italian. In 1801,

100,000 roubles were expended on a season of French opera. A few years later the famous French composer Boieldieu arrived in St. Petersburg, and under his energetic direction French opera attained to a high degree of merit. The last-named of the Italian conductors, Cavos, was the first foreign composer who endeavored with some success to introduce Russian musical traits in his operas. The operas composed by these Italian conductors did not hold the stage long, as they were foreign to the spirit of the people; but they helped to educate amateurs and to prepare the way for better things, such as the operas of Mozart and Weber.

At these operatic performances the singers were usually Italians, or other foreigners, while the orchestra was made up mostly of Russians. Pure instrumental music naturally found it less easy to establish itself in popular favor than the opera with all its scenic and terpsichorean attractions; still, St. Petersburg had a musical club as early as 1772, and in 1790 this club had over eight hundred members who supported an orchestra of fifty men. In 1802 the Philharmonic Society was founded for the purpose of performing the classical masterworks. It was under distinguished social patronage, and the success of the first concert was so great that 1500 roubles were left to divide among the widows of musicians, which was the financial object of the Society. In the same year a singing school was opened, which had a good influence on the musical life of the capital. Chamber-music concerts were also given before long, and many famous musicians came to St. Petersburg, which ever since that time has been the place where travelling artists have earned their richest harvests, outside of America. Among these visiting virtuosos may be named John Field, Hummel, Steibelt (who became conductor of the Opera), Charles Mayer, Dussek, G. Mara, Hässler, Baillot.

We have now arrived at a stage where the history of music in Russia — as in other countries — is largely the history of individual composers. With Glinka, who was born in 1804, Russian national opera, and national art-music in general, may be said to begin. He had, however, a predecessor of some note who must be considered briefly — A. N. Verstovsky, a pupil of Field and Steibelt, who wrote seven operas, one of which, *Askold's Tomb*, created a great sensation, and was given at Moscow more than three hundred times.

Turning now to Glinka, we come to a composer of original genius whose works, rich in local color, have not received outside of Russia the recognition which they deserve. He doubtless deserves the title of "father of Russian music," for with him Russia first enters the ranks of musical countries. As, however, a special article on Glinka is to be included in the present volume, it is not necessary to enter here into details regarding his life and works. The same is true of Rubinstein and Tschaïkowsky.

Alexander Sergowitch Dargomizsky next claims our attention. In looking over the repertory of Russian opera houses at the present day we find no native opera more frequently announced than *Russalka*. As this opera was produced in 1856, this remarkable longevity (for an opera) indicates the unusual value of Dargomizsky's masterwork. This composer (who was born in 1813 and died in 1869) was a friend of Glinka, whose influence led him to try his own hand at operatic composition. He commenced a score on the subject of Lucretia Borgia, but soon abandoned that in favor of a libretto based on Victor Hugo's "Notre Dame de Paris." The opera was performed in 1847, under the name of *Esmeralda*, and had sufficient success to compensate him for the eight years which he had to devote to fruitless efforts to get it accepted for performance. Twelve years later it disappeared from the stage, but in the meantime his *Russalka* had appeared, which was not fashioned, like *Esmeralda*, after Rossinian models, but paid more regard to dramatic realism as embodied, especially, in an expressive and melodious recitative. Here we note already the influence which afterwards led Dargomizsky to write another opera, "*The Stone Guest*," on ultra-Wagnerian principles. In this, his last work, which he did not live to finish, but which was completed by César Cui, he shows rare harmonic originality, and follows the unprecedented plan of taking a dramatic poem by Puschkin, on the Don Juan legend, word for word as the basis of his music. As this poem had not been intended for musical composition, awkward difficulties and complications followed; and in the matter of form, vocal and orchestral, the composer goes even beyond Wagner in disregarding operatic traditions. Notwithstanding the efforts of his friends, this opera never became popular, and his fame rests to-day on his *Russalka*, his ballads and his orchestral compositions.

César Cui, in his valuable book on music in Russia (written in French), separates Russian com-

posers into three schools or groups, the first being the old lyric school, whose principal representatives are Glinka, Dargomizsky, and Seroff; the second, the neo-Russian school, to which belong Rimsky-Korsakoff, Moussorgsky, Borodin, Balakireff, Cui himself, and Dargomizsky in his last opera, *The Stone Guest;* while Rubinstein and Tschaïkowsky form a third class by themselves, their works being less distinctively national and more cosmopolitan than those of the other Russian composers. This classification appears to be as judicious as any that could be made, and is therefore adopted in the present essay. We must now briefly consider the third in the "ancienne école lyrique russe," as Cui calls it.

Alexander Nicholas Seroff (1820–1871) is better known, outside of Russia at least, as a critic than as a composer. Although he took lessons on the piano and the violoncello at the age of fifteen, he did not begin to devote himself to music till 1850, when he gave up the legal profession in the state service. His interest in music, — especially in theoretical matters, was at that time so great that, as he himself relates, he found one day, after presiding as judge, in the Crimea, over the case of a horse thief, that he had been absent-minded during the whole trial, and could not give an opinion; he concluded to devote himself to music thenceforth. Before appearing in public with his first opera, however, he busied himself a number of years as a critical contributor to various papers, in which he fought hotly for his ideals, which were Beethoven in his so-called "third style," and Richard Wagner. He even twice founded a special musical paper to give publicity to his views. He was naturally an opponent of the conservative Rubinstein, who says in his autobiography, concerning the new conservatory in St. Petersburg: "With scant courtesy Seroff thundered against us everywhere, in the public ways as well as in print. 'They are a set of Germans, professional pedants!' he declaimed on every side. . . . This remarkable man was an extremist. At times he hardly seemed to realize the full significance of what he was doing; as, for instance, when he denied the advantage of conservatories and of musical education in general."

ALEXANDER NICHOLAS SEROFF.

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Seroff was forty-three years old before his first opera, *Judith*, was performed, and five months later his second opera, *Rogneda*, was brought out. Being a consistent Wagnerite, he wrote his own poems as well as the music, which in both the operas strongly betrays the influence of Wagner. These two operas were well received and became popular, one of their greatest admirers being the Czar, who gave Seroff from his private purse an annual pension of 1200 roubles, which he needed as he was not rich. He did not live to finish his next opera, however. It was completed after his death by Solovieff, and obtained great popularity, its title being *The Devil's Might.* He wrote little besides these operas, but among his literary essays his papers on Russian Folk-music call for favorable mention.

Coming now to the neo-Russian school, we recall the fact already noted, that Dargomizsky, toward the end of his career, wrote an ultra-Wagnerian opera, *The Stone Guest*, which placed him at the head of that school. In 1867 he was elected president of the Musical Society of Russia, and his house became the headquarters of the new Russian school. This school believed in the principles and innovations of Wagner, Liszt, and Berlioz, and it held that

while symphonic music had reached its climax, and practically run its course, there was room for further development in the opera; accordingly the opera received the lion's share of their attention. In this they were in accord with Wagner, as also in two other fundamental points thus formulated by César Cui: (1) "Vocal music should be in perfect consonance with the sense of the words"; (2) "The structure of the scenes making up an opera should depend entirely on the mutual relations of the personages, like the general movement of the piece"; that is, the music should follow the plot step by step. A third tenet of this school is that "dramatic music should always have an intrinsic value, as absolute music, apart from the text." In so far as this may mean that there should be no rubbish in an opera, any more than in a symphony, this is a principle which hardly requires stating; but if it means that dramatic music should be so written that it can be transplanted to the concert stage without damage, then it is an error which Weber pointed out when he remarked that the music of his greatest opera, *Euryanthe*, cannot be separated from the text and action without harm, and which is borne out by Wagner's operas. If music and poetry are to be united in an opera, they should be amalgamated, and not simply placed side by side without any organic connection: this æsthetic truth has been settled for all time by the teachings and the works of Weber and Wagner.

MILY ALEXEYEWITCH BALAKIREFF.

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While it is impossible to find anything absolutely new in the art principles of the neo-Russian school, it must be admitted that in matters of detail and thematic invention there is a good deal of originality in the works of these composers. This is especially true of their harmonies which are often novel and daring to the point of recklessness. Sometimes these harmonies have the spontaneity and apparent inevitableness which indicates true inspiration, but often they seem the result of reflection and almost mathematical calculation. Nor is it difficult to account for this, if we bear in mind the significant fact that many of the Russian composers were men of science before they became musicians. Borodin was a professor of medicine, César Cui professor of fortification, Balakireff a mathematician, Rimsky-Korsakoff a naval officer, Seroff and Tschaïkowsky lawyers. One fascinating element of novelty is given to the harmonies of the neo-Russian school by the revival of the ecclesiastic modes as used in folk-music and as described in a preceding page.

A few pages of personal information must be added about the principal composers of the new Russian school. César Cui was born in 1835 and became professor of fortification at the Engineers' Academy in St. Petersburg. He published two books on the art and history of his specialty. In music he had taken an interest from his childhood. In 1864 he became a contributor to the St. Petersburg Journal, and continued for four years to write articles in which Schumann, Liszt and Berlioz were especially extolled. Besides fifty or more songs he has composed a number of short pieces for the piano (vol. 15 of Novello Ewer and Co's Pianoforte Albums contains thirty-one of these) which betray the influence of Chopin and of Schumann, especially from a rhythmic point of view. Some of them are mere drawing-room music, and in all of them the harmonic interest predominates over the melodic, a weak melodic vein being a general characteristic of the neo-Russian school. His most ambitious compositions

are two scherzos and a tarantelle for orchestra, and four operas — *The Prisoner in the Caucasus*, *The Mandarin's son*, *William Ratcliff*, and *Angelo*. These operas have not been remarkably successful, presumably because their composer avoided the "faults" of Richard Wagner, as he says the new Russian school does.

How late in life Cui (like so many other Russians) turned to music seriously, may be inferred from the fact that he studied composition with Mily Balakireff, who was actually born a year later (1836) than his pupil. He had studied mathematics for his vocation, but intercourse with the enthusiastic Russian biographer of Mozart, Alexander Ulibischeff, led him to devote himself to music. But whereas Ulibischeff was so conservative that he could not even endure the later Beethoven, Balakireff went over to the camp of Liszt and Berlioz. In 1865 he introduced Glinka's *Russlan and Ludmilla* at Prague, and in 1867 he became the head of the free music school in St. Petersburg and also conducted the concerts of the Russian Musical Society for three years. Besides making a valuable collection of Russian folk-songs he composed a number of overtures and piano pieces.

It was owing to the friendship and influence of Balakireff that the new Russian school received another member in the person of Alexander Borodin (1834–1887), who, although little more than an amateur in music — he was a physician and chemist — became president of the Society of Music Lovers at St. Petersburg. Besides works for piano, and chamber music, he wrote two symphonies, an opera, *Prince Igor*, and a symphonic poem entitled 'Middle Asia.' In America Borodin is best known by a movement from this symphonic poem in which a long sustained, very high note of the violins conveys a vivid idea of the dreamy monotony of the limitless Russian steppes.

Another friend and a pupil of Balakireff was Modest Moussorgsky (1839–1881). He wrote songs, pianoforte pieces, and three operas, one of which, *Boris Godunoff*, attained to considerable popularity. When Balakireff gave up the post of director of the free music school in St. Petersburg he was succeeded by Nicolai Rimsky-Korsakoff, still another adherent of the Liszt-Berlioz school in Russia (born 1844), who has the honor of having written the first Russian symphony. He also wrote two operas, but was on the whole less gifted for dramatic music than for symphonic, chamber and parlor compositions. His orchestral legend, 'Sadko,' and his programme symphony, 'Antar,' have been

ALEXANDER BORODIN.

Reproduction of a photograph from life by Shapiro, St. Petersburg.

performed in Germany. He also published an excellent collection of one hundred popular Russian songs, with pianoforte accompaniment.

Concerning Rubinstein (born 1830) and Tschaïkowsky (born 1840), no biographic or critical remarks need be made here, as they are fully discussed in special articles elsewhere in this book. It is interesting and amusing, however, to notice the tone of superiority which the young Russian school assumes in speaking of these two composers. César Cui, who places not only Glinka but Balakireff and others of his colleagues in the first rank of composers, describes Rubinstein as "un infatigable compositeur de second ordre!" He admits that he has written some fine lyric songs, operatic choruses, ballets and orchestral pieces, but he is only a second-rate composer, all the same. He is especially weak from a national point of view: "Although he was born in Russia, and did much for the development of music in his native country, Rubinstein is a *German* composer, the direct succes-

sor of Mendelssohn. He treats Russian melodies after the manner of the Germans, which makes a very unæsthetic combination. Of Russian themes

NICOLAI ANDREAS RIMSKY-KORSAKOFF.

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he has seized less the spirit than the external side, that is to say, certain cadences, certain melodic contours. He uses only two types of the popular melodies: that of the melancholy songs and that of the wild dance, of an unbridled gayety (the trepolchok), while he remains a stranger to the poetry, the intensity, the tranquil beauty of our national songs. This is the reason why his *Russian* music is monotonous and tiresome. 'Ivan the Terrible' is perhaps the only exception, but a very agreeable one, to what has just been said."

Tschaïkowsky does not fare much better at the hands of this young Russian critic. He is a good symphonist, is interesting, harmonically and melodically, but is often too prolix, his vocal writing is bad, and his operas "lack style and character." Strange to say, the world at large, which perhaps knows something about music too, has a very different idea regarding the relative greatness of the Russian composers. It has welcomed Rubinstein and Tschaïkowsky with open arms, as men of genius, while the doings of the young Russian school are still generally viewed as harmonic "freaks." The future may possibly reverse this estimate, but for the present it seems on the whole a more just attitude than that of César Cui. One thing may, however, be conceded: Rubinstein and Tschaïkowsky are more cosmopolitan and less distinctly national composers than the other Russians: but whether this is a shortcoming is somewhat doubtful. Nor is it a mere accident that these composers are cosmopolitan. Tschaïkowsky is not a full-blooded Russian, his mother's father having been a Frenchman; and Rubinstein's father was a Polish Jew: so that Poland might with justice claim him as partly her own.

One point in Tschaïkowsky's life illustrates the progress of Russian music in general. He was at first an ardent admirer of the Italian operas of Rossini and Bellini; then a performance of Mozart's *Don Juan* converted him to German classical music; and later still, he came under the influence of Liszt, Wagner and Berlioz, which Rubinstein alone of all Russian composers, since Glinka, has escaped. This enthusiasm for the very latest and most advanced standpoint in music is characteristically Russian, and is to be found in all other spheres of mental activity in that country. And when we consider that all the Russian composers, beginning with Glinka, have done their work within the last fifty years, we must admit that there is a great future for a country which has accomplished so much in half a century. And this task has been achieved, too, amidst the greatest difficulties. It was not until 1800, as Rubinstein tells us, that a man who had adopted music for his profession had a recognized position in Russia. The aristocracy, moreover, favored foreign art and artists; Russian composers had to write their operas to Italian or German texts; most of the singers were foreigners who had no taste for Russian music, and until within a decade or two the opera houses of St. Petersburg and Moscow were the only ones in the vast Russian empire. At the present time, Russia has several good opera houses, where the works of native composers are favored to the extent of about one-third of the performances; there are also abundant orchestral and chamber concerts, and several music schools, so that the prospects for musical harvests of the future are good.

POLAND

The intimation made a few lines back that Poland might with some justice claim Rubinstein as partly her own, since his father was a Polish Jew, leads us to plunge at once *in medias res*, and to call attention to a fact which seems hitherto to have escaped historic generalization, namely, that Poland is the land of great pianists *par excellence*. Leaving aside Rubinstein as only partly Polish, we still have Chopin, whom Rubinstein calls the "soul of the piano" and whom many competent judges consider the greatest of all composers for the most universal of all instruments; Karl Tausig, who, though he lived but thirty years, placed himself in the front rank of pianists; Josef Hofmann, the wonderful prodigy; and Paderewski, who seems to unite all the best qualities of the greatest pianists in one person. All these pianists are distinctly geniuses; all have composed; but, strange to say, apart from them, Poland has produced no composers of high rank. To the musical historian it is above all things a country where first-class pianists seem to grow on the trees.

This predominance of the instrumental side of music in Poland, moreover, appears to be not a mere accident, or only a modern trait, but a characteristic of Polish music in general, including the folk-songs. Russian popular melodies, as we have seen, betray their vocal origin by their limited compass, but "the songs of the Poles, also a Slavic people, differ widely," as Mrs. Wodehouse remarks (Grove, III., 614), "from those of Russia in rhythm and metre. There is more fire and passion about them than about Russian songs, the Poles being more excitable and more keenly susceptible to romance than their neighbors. Polish songs have an instrumental rather than a vocal coloring, which reveals itself in their difficult intervals (such as the augmented fourth) syncopated notes and intricate rhythms. In this they resemble the Hungarian music," and Hungary, it is needless to add, is also noted chiefly for having given the world one of its greatest pianists and the orchestral gipsy music.

Darkness rests on the early history of Polish music — a darkness aggravated by the fact that the earliest extant collections of Polish folk-music are not printed with words in the same dialect to which they were originally wedded, so that philologists can gain no foothold on them. That many of the popular melodies are, however, of great antiquity, is indicated by their "exotic" character (the augmented melodic intervals, the use of mediæval ecclesiastic modes, the traces of a pentatonic scale, the use of the bagpipe drone, Oriental traits, and the *rubato*, or capriciousness of movement) which indicate its origin previous to the time when German, French and Italian influences began to make themselves felt in Poland. The melancholy mood which prevails in most Polish music, and tinges even the lively tunes, leads to the supposition that it was in the periods of great suffering, in the wars with Turks and Tartars, that these melodies originated.

The oldest records of Polish music are naturally connected with the church. Archbishop Adelbert composed in 959 a hymn 'Boda Rodziga,' which was sung not only in church, but in battles and on various ceremonious occasions. Certain Christmas songs, supposed to be of great antiquity, are mentioned (Mendel XII., 354) as still in existence; and reference is also made to what must have been a delightful old custom — the singing of 'Hajnaly,' or Morning songs, from the towers of Cracow to wake the inhabitants, a custom which reminds one of that soothing musical substitute for bells — a trombone performance of chorals — on South German church towers, not yet obsolete even in Stuttgart. Cracow was in those early days the intellectual and artistic capital of Poland; here *a capella* music was cultivated, and a number of native composers wrote works for the church service. Nicolas Gomolka (1564–1609), probably a pupil of Palestrina, was the most gifted of these church composers.

Italian musicians were the first to introduce something besides folk-songs and dances and church-music into Poland; and that country, like Russia (and like Germany and France), had to pass through a long period of Italian music, chiefly operatic. Augustus the Strong and Frederick Augustus II. introduced into Poland their famous Dresden players, composers and singers among whom were Hasse and his wife Faustina, Lotte, Senesino, etc. The nobles of Poland imitated the custom of the aristocracy in other countries of keeping private bands, partly for musical purposes, partly for ostentation. Italian opera was cultivated in Poland before the middle of the seventeenth century, at first, as elsewhere, only for the private amusement of the nobility, who spared no expense in securing gorgeous scenic effects, and famous singers and composers;

among the latter we find such well-known names as Cimarosa, Paisiello, Viotti.

Polish opera did not begin to flourish till 1778, and, characteristically enough, the first three composers of opera in Polish were foreigners (Kamienski, Weynert, Kajetani). Many readers of this sketch probably are not aware that there ever was such a thing as a Polish opera: but Polish opera has actually had two *historians!* — Kurpinski and Ladislas von Trocki — and from the work of the latter Professor Niecks has gathered these statistics: "From the foundation of the Polish national opera in 1778 till April 20, 1859, 5,917 performances of 285 different operas with Polish words took place in Poland. Of these 92 were national Polish operas, the remaining 193 by Italian, French, and German composers; 1,075 representations being given of the former, 4,842 of the latter. The *libretti* of 41 of the 92 Polish operas were originals, the other 51 were translations. And, lastly, the majority of the 16 musicians who composed the 92 Polish operas were not native Poles, but Czechs, Hungarians, and Germans."

The most prominent and popular of Poland's opera composers is Josef Elsner (1769–1854), famed also as the teacher of Chopin. He wrote twenty-seven Polish operas, some of which enjoyed great popularity, although, being written in the old-fashioned style of Paër, they are now obsolete. He also wrote a vast number of compositions of almost every class, and it was he who, in 1815, started a musical society which became the germ of the Conservatory of Warsaw of which, in 1821, Elsner became the first director. As a teacher he had a great influence on the development of Polish music; but his best claim to immortal fame is that he was not a pedant and did not try to curb the original genius of his pupil, Chopin.

Besides Elsner there are at least two Polish opera composers who deserve mention here — Karl Kurpinski (1785–1857) a prolific composer of operas and instrumental pieces, and Stanislaw Moniuszko (1819–1872), who wrote fifteen national operas, masses, songs, etc. Of Polish operatic singers the best known are Antonia Campi, for whom Mozart wrote the part of Donna Anna in *Don Juan*, the tenors Mierzwinsky and Jean de Reszke, and the bass Edouard de Reszke. In the list of instrumental composers and performers we must include Chopin, Lipinski, Mikuli, Wieniawski, Kontski, Tausig and Paderewski. Lipinski (1790–1861) was one of the greatest violinists of his time, a friend of Paganini, with whom he performed in public until rivalry put an end to their fellowship. He began his career as a violoncellist, to which fact he subsequently attributed his full tone. Schumann dedicated his "Carnival" to him. His own compositions for his instrument are numerous but now obsolete. Mikuli (1821), a pupil of Chopin, is chiefly noted as the editor of an edition of his teacher's work, with corrections based on Chopin's manuscripts and Mikuli's private copies used at his lessons (published by Kistner). Henri Wieniawski (1835–1880) was Imperial chamber virtuoso in St. Petersburg from 1860 till 1872, in which year he accompanied Rubinstein on his American tour, which he personally prolonged till 1874. In 1875 he became the successor of Vieuxtemps as violin professor at the Brussels Conservatory. His two violin concertos and some shorter pieces are still played occasionally. His brother Joseph (born 1837) was noted in his day as an eminent pianist. Two other Polish brothers, Apollinari de Kontski (1825–1879) and Antoine de Kontski (born 1817) became famous as violinist and pianist respectively, the latter being best known by his programme piece, "The Awakening of the Lion," which, however, does not occupy a much higher level than the trashy "Maiden's Prayer" by another Polish composer, Badarzewska, which has for a quarter of a century enjoyed an almost epidemic popularity among school-girl pianists in America.

We now come to those great pianists, to whom Poland owes her honorable place among the musical nations of Europe. As Chopin's life and works are discussed in a separate article in this book, he need be considered here only from a national point of view. This limitation excludes more than most amateurs fancy. The recognition of the wonderful originality of Chopin's genius has been greatly retarded by the current notion that almost all those traits which distinguish him from other composers are national Polish peculiarities. This is a deplorable error. It is true, there is a certain Polish atmosphere in most of Chopin's compositions, but in his greatest works — the preludes, scherzos, études, nocturnes, ballads, sonatas, waltzes,— nine-tenths of the originality is the emanation of Chopin's individual genius, and only one-tenth is national Polish property. It is only in his twelve polonaises, his one Krakowiak, his fifty-six mazurkas, and his sixteen

Polish songs that the national element comes prominently forward; and even in these cases we need only to compare Chopin's pieces with similar ones by other Polish composers to see how very much of their charm even these national compositions owe to his individual genius. He was influenced by the Polish national melodies and dances, but did not copy them.

Polonaises were written long before Chopin, most of the great composers, including Bach, Mozart, Beethoven, Schubert, Spohr, Weber, Wagner, and Liszt, having tried their hands at this form of composition; but Chopin surpasses them all; Liszt, although he too had written some charming specimens, used to say to his pupils, "After Chopin no more polonaises should be written." As the name indicates, the polonaise originated in Poland, and the legend relates that it was introduced for the first time in 1573, when Henry III. of Anjou acceded to the throne of Poland; and it was subsequently used in that country and elsewhere on all stately festive occasions, being still danced in Germany at the opening of court balls.

While the polonaise was of aristocratic origin, the mazurka is an indigenous dance of the people. The mazurka seems to have been Chopin's favorite form of composition, to judge by the number he wrote. His opus 6 was a collection of four mazurkas, and the last piece he ever wrote was a mazurka — a most melancholy piece which he never heard on the piano, for he had not the strength to get up and try it. Nor is the reason for this devotion to the mazurka far to seek. Chopin was born (1809) in the province of Mazovia (near Warsaw) the very heart of old Poland; and the Mazovians are of all the Polish people the most gifted musically. As a boy, Chopin made frequent excursions into the country, during which he learned to love the mazurkas which the peasants sang or to which they danced. Thus the mazurka enthralled his fancy through its association with memories of his childhood, as well as by its intrinsic loveliness, and by the fact that it is the most exclusively national form of Polish music, — and Chopin, as every one knows, was an ardent patriot; he carried a clod of Polish soil with him to Paris, to be buried with his body.

The mazurka, while less stately than the polonaise, is yet considerably slower than that modern dance of love, the Viennese waltz; both waltz and mazurka are in three-four rhythm, but they differ in accent as well as in tempo. In the waltz, however, a special emphasis is placed on every second bar, which gives the movement the effect of six-eight

CARL TAUSIG.

rhythm, whereas in the mazurka every bar is accented, but — and this is the national element — the chief accent is very apt to be on the second, and especially on third beat, and syncopation is frequently employed; by which means we get that rhythmic novelty and variety which is characteristic of Slavic and other "exotic" music. No less characteristic is that capriciousness of tempo known as *rubato*, which, though not unknown in art-music before Chopin, was by him first made a striking and pervading feature of musical expression. Liszt compares it poetically to the fitful motion of grain fields or of tree tops stirred by the wind. It is the poetry of musical motion, as opposed to the mechanical regularity of the metronome and the ordinary dance. The gift of playing with *rubato* can hardly be taught; some of the best German musicians lack it and even dislike *rubato* as alien to their mode of feeling.

Still another national characteristic of the mazurka remains to be noted. It prefers the minor mood, to give expression to that national Polish melancholy — that sadness created by personal and national misfortunes — which has become proverbial.

The next of Poland's great pianists was Carl Tausig, who, however, need not detain us long, for although he was born in Warsaw (1841), his parents

MORITZ MOSZKOWSKI.

Reproduction of a photograph from life by Schaarwächter, Berlin.

were Germans and so is his music, which shows little Polish influence, although his piano concerto (MS.) contains a polonaise. Moreover, his original compositions are very few in number, which is not strange in view of the fact that he lived only thirty years. His fame chiefly rests on his marvellous achievements as pianist and on his pianoforte arrangements of the works of other composers, including the vocal score of Wagner's *Meistersinger* and the "Nouvelles Soirées de Vienne — Valse caprices d'après Strauss," which were obviously suggested by the Schubert-Liszt "Soirées de Vienne." Tausig was *really* what so many others claimed to be — the "favorite pupil" of Liszt, who, indeed, treated him almost from the beginning as a colleague rather than as a pupil. As a pianist Tausig had perfect technique and amazing dash, but his horror of sentimentality and "effect" led him often to discard sentiment and expression, which made the critics class him as a "cold" player. In 1869 he opened a school in Berlin for advanced pianists, but closed it again the following year, in disgust at the scarcity of talented pupils. Tausig was a most enthusiastic champion of Wagner, and it was he and the Countess von Schleinitz who suggested the plan of organizing a society of patrons to collect funds for the first Bayreuth Festival.

Poland may partly claim three other distinguished musicians of this period — Moritz Moszkowski, who was born in Breslau (1854), but whose father was a Pole; and the brothers Philip and Xaver Scharwenka who were born (1847, 1850) in Posen, a former province of Poland. Like Tausig, however, these composers have been completely merged in German music, retaining little of the Polish flavor. Moszkowski's best works are his 'Moments Musicals,' one of which is worthy of Chopin, his Spanish Dances and his symphonic poem "Jeanne d'Arc." His opera *Boabdil* was produced in Berlin in 1892 with considerable success. The Scharwenka brothers came to New York in 1891, where they opened a branch of their Berlin conservatory. They are both prolific composers, Philip being the more gifted of the two.

Within the last few years two new stars have risen in Poland, who, if their promises are fulfilled, will shed as much lustre on their country as Chopin. Little Josef Hofmann (born 1878) is indeed only a prodigy, but he is the most marvelous prodigy the present generation has heard; and the amazing thing about him is that not only does he play the most difficult things by instinct in a way that no one can ever *learn* to play, but hardly any allowance has to be made for immaturity of emotional expression. He plays like a man — or, perhaps, as a woman of genius would play.

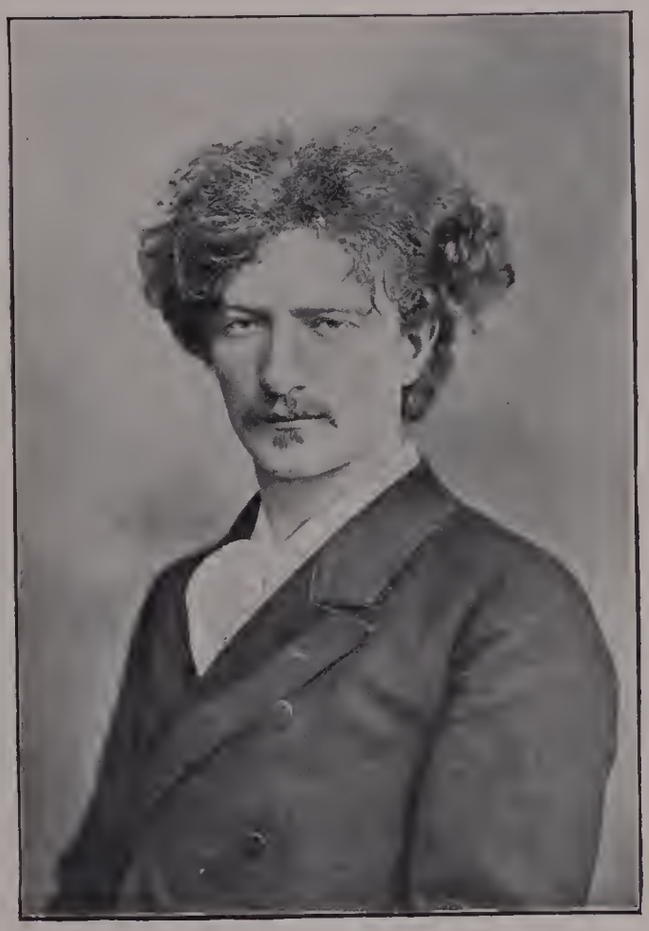
More recent to fame, although older, is Ignaz J. Paderewski (born 1860), who has taken Paris, London, New York and other American cities by storm as no other pianist has ever done, since the early days of Liszt and Rubinstein. During a four months' tour in the United States (1891–1892), he earned over a hundred thousand dollars, and at his last recital in New York the receipts amounted to over $6,200. This success is the more remarkable as there is nothing sensational about his playing to attract the masses. He plays like a true artist who

is entirely absorbed by his task of interpretation. He unites the best qualities of all the great pianists, has a sensuous beauty and tone unequalled by Liszt, and a more perfect technique than Rubinstein, while his use of the Slavic *rubato* is as delightful as his employment of the pedal is novel and epoch-making. With it he produces orchestral effects, not of loudness, but of variety of tone color such as no pianist before him has had at his command, and when he sings a Schubert song on the piano the greatest vocalists could learn the art of *cantabile* from him. As a composer, too, he is a true genius, and the list of his works for piano and for voice is already considerable. His popular minuet is as lovely as Mozart's *Don Juan* minuet and the second movement of his concerto, opus 17, has a dreamy beauty unsurpassed in that form of composition, while in the treatment of the orchestra no Polish composer has ever equalled him.

If Paderewski lives — he seems of delicate constitution — the world may expect the greatest things of him. A good sketch of his life may be found in the *Century* magazine for March, 1892, whence we gather that he was born at Podolia, a province of Russian Poland; that like Rubinstein he owes his musical organization to his mother; that he took to music at three; that he practised hard in the years of his apprenticeship, and made a tour of Russia at sixteen. At nineteen he married, and became a widower at twenty. At twenty-three he was professor of music at the Strasburg conservatory; and later, resolving to become a virtuoso, he studied with Leschetizki, the famous Polish piano teacher. Then came his triumphs as pianist. He began composing at seven, but did not publish till 1882.

SCANDINAVIA.

In the North Atlantic Ocean, about half way between Norway and Iceland, lies a group of twenty-two small islands, all but five of which are inhabited by fishermen and shepherds. They are called the Faroe Islands, and although now belonging to Denmark, they were originally peopled by Norwegians. It is on these islands, so secluded from the ravages of civilization, that the largest number of unadulterated Scandinavian folk-songs have been found by modern musical antiquarians. The abundance of popular melodies here may be inferred from a quaint old custom which forbade the singing of the same song more than once a year at the dancing parties. Telemarkon in Norway, and central Jütland in Denmark, are similar centres of



IGNAZ J. PADEREWSKI.

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primitive songs. Sweden also has proved a very fertile source of quaint folk-songs, many of which, however (as in Denmark), show the influence of other countries, for folk-music constantly undergoes changes. Some of the most charming of the Swedish songs have been made known to the whole world by the two prima donnas of the first rank, whom it has been the proud privilege of Sweden to give birth to, — Jenny Lind and Christine Nilsson.

Scandinavian folk-songs partake of the general characteristics of "exotic" music, as explained in the introduction to this essay: the capriciousness and frequent changes of rhythm, conditioned by the close union between words and melody; an uncertain, vacillating tonality, which makes harmonization difficult; a preference for the minor mode; and an occasional use, — besides major

and minor — of the mediæval ecclesiastic modes. A further peculiarity of Scandinavian popular melodies is that the same melody which is at first played or sung, say, in quarter notes, is repeated in eighth notes and then in sixteenths, thus giving an increasing animation without change of measure. Something similar is noted in Polish music, and it is an odd fact, moreover, that one of the most popular dances in Scandinavia is the Polska, which partakes of the characteristics of the mazurka and the minuet as well as of the polka. This mixture may explain why in one part of Sweden Polska has become a general name for almost any kind of a dance piece. Other popular dances in Scandinavia are the Halling, the Springdans and the Syvspring. Detailed descriptions of these peasant dances, and of Scandinavian folk-music in general, may be found in the supplement to Mendel's "Musikalisches Conversations-Lexicon" and in an admirable pamphlet on "Grieg et la Musique Scandinave," by Ernest Closson (Paris: Librairie Fischbacher, 1892). Here we have room to note only one more curious fact — that many of the popular Scandinavian tunes are attributed to the devil and other supernatural beings. Among the numerous collections of Scandinavian folk-songs Arwidson's "Svenska Fornsanger" must be named as one of the best, because the melodies are given without any of those added modern harmonies which in some other collections disguise their true primitive character. For accompaniment, Scandinavian musicians of olden times had some unique instruments, the limited compass of which, together with the difficulty of playing certain intervals, seems to have had some influence also on the formation of the melody, which, moreover, — as in Russia, — is apt to be very short.

DENMARK.

Passing from the people's music to that of noted individual composers, we find that Denmark was the first of the three Scandinavian states that produced a genius of high rank — Niels W. Gade. Denmark, like its sister states, and like Russia and Poland, got its first taste of general European music, on a large scale, from the performances of Italian opera companies, if we except the Danish court music, in which, in the sixteenth century, the influence of the Netherlands prevailed. The famous organist Buxtehude (1637–1674) was a Dane. Among famous foreign musicians who spent some time in Scandinavia were John Dowland, Heinrich Schütz, and Gluck, who spent half a year in Copenhagen, conducting and composing. With these and others, French and German influences were introduced, and with the advent of independent creators in Scandinavia we find German influence predominant, so that Scandinavian art-music may be looked on as German music with a Northern flavoring, just as Polish and Russian art-music is at bottom German and French, with Polish and Russian national and local color superadded. Apart from folk-music, we see that Italy everywhere was the "cradle of music," and — as Dr. Hans von Bülow has wittily put it — "remained the cradle."

How German the substratum of Danish art-music is may be inferred from the fact that of Gade's two most distinguished predecessors, one, Weyse, was born at Altona (Hamburg), while the other, J. P. E. Hartmann, had a German grandfather; and Gade himself, though a true Dane, was so thoroughly imbued with the spirit of the German romantic school that he used to be nicknamed "Mrs. Mendelssohn." Christoph E. F. Weyse (1774–1842) wrote several operas and a number of church compositions at Copenhagen, where he was professor, Gade being one of his pupils. The real father of Danish music, however, is Johann Peter Emil Hartmann (born 1805). He also was a protégé of Weyse, and manifested an early talent for music. In 1840 he became director of the Copenhagen conservatory, and nine years later was appointed royal conductor. Among his works are four operas, a number of songs, orchestral and piano pieces. There is true national color in his compositions, which, however, are less known outside of Scandinavia than they deserve to be. Better known are the compositions of of his son, Emil Hartmann (born 1836), whose northern dances and songs, and especially his overture 'Eine Nordische Heerfahrt' are familiar in all concert halls. Well known also are the dance pieces of Lumbeye, the "Scandinavian Strauss."

Niels Wilhelm Gade, who was born in 1817, married a daughter of the older Hartmann. His life and works being discussed in a separate article, a few words only need be said here about the national side which, while quite noticeable, is not as conspicuous as it is in the works of the Norwegian Grieg, and is, indeed, more perceptible in his instrumental coloring than in his melodies or harmonies. Instrumentation is indeed his most remarkable gift, and his

love of original orchestral effects is doubtless the principal reason that, although he was a follower of Mendelssohn, he was nevertheless a warmer admirer of Wagner, Liszt and Berlioz, whose works he introduced to his countrymen, and not, as Dr. von Bülow pointedly remarks, like some conservative musicians elsewhere, with the deliberate intention of misrepresenting them. His 'Ossian' prize-overture will always remain an admirable example of what might be called orchestral atmospheric effects, such as bring up to the mind's eye visions of northern highland scenes. Among the younger Danish composers there is one who has shown considerable talent as an orchestral composer — Asger Hamerik (born 1843). Among his works are a "Jewish Trilogy" and five "Northern Suites." Since 1872 he has been director of the Peabody Institute at Baltimore.

SWEDEN.

Sweden has produced no composer of equal rank to the Danish Gade or the Norwegian Grieg, but it seemingly tried to atone for this by giving to the world Jenny Lind (1820–1891) and Christine Nilsson (born 1843), both of whom, while chiefly devoted to Italian, French and German opera, did not neglect to cultivate and make known the quaint folksongs of their native country; and when Jenny Lind returned from her American tour with Barnum (1850–1852) she gave half a million dollars, or two-thirds of her earnings, to charitable institutes in Sweden. Of the Swedish composers, half-a-dozen are of sufficient prominence to be mentioned here. Johann Helmich Roman (1694–1758) distinguished himself as a composer for the church. Carl Michael Bellman (1741–1795), who has been described as "one of the most extraordinary and original lyrical geniuses that have ever lived," was a famous poet and minstrel who wrote his melodies as well as his poems, both of equal beauty, and also sang them. There are more than two hundred and fifty of these musical poems, known as Tredmane, relating to every conceivable secular and sacred topic. A collections of Bellman's works, by Ahlström, was published at Stockholm in 1881. Johann Friedrich Berwald (1788–1861), a pupil of Vogler, and a really original composer; Ludwig Norman (born 1831); Adolph Friedrich Lindblad (1804–1888), noted as the teacher of Jenny Lind, a composer of many famous national songs; and Ivar Hallström (born 1826), who followed Lindblad as director of the Stockholm conservatory, who has composed national songs and operas — complete the list of names that have won attention outside of Sweden.

NORWAY.

Norway claims the distinction of having, of all Scandinavian countries, produced both the greatest number of unique folk-songs and the most original musical genius; and besides Grieg, at least six other Norwegian composers and performers have made a name for themselves,— Svendsen, Tellefsen, Kjerulf, Schytte, Ole Bull and Neupert. Kjerulf (1815–1868) composed pieces for the pianoforte and a number of very melodic songs, some of which were sung by Nilsson, Lind and Sontag. Tellefsen (1823–1874) was a pupil and friend of Chopin; as he spent most of his years in Paris his music does not partake noticeably of the Scandinavian characteristics. Among the younger Scandinavian composers, is Louis Schytte, who shows the influence of Mendelssohn and Grieg in his works. Carl F. E. Neupert (1842–1888) was known as a good pianist and teacher, and he composed, among other things, six Norwegian improvisations and one hundred and twenty-four concert études. Ole Bull (1810–1880) wrote two concertos and various other pieces for his instrument, some of them with a Scandinavian coloring, but his fame rests chiefly on his remarkable feats as a violinist. He enjoyed immense popularity and among his admirers were Paganini and Joachim. His method of playing had unique features, but he sometimes sacrificed purity of art to sensationalism. In 1852 he founded a Norwegian colony in Pennsylvania, which cost him his fortune. His biography was written by his wife. Ole Bull used to call America his second home and he was not the only Scandinavian musician who looked on America as the promised land. Neupert taught and played the last six years of his life in New York, and Hamerik has been in Baltimore since 1872.

Johann Severin Svendsen (born 1840), next to Grieg and Gade the greatest of Scandinavian composers, also came to this country, in 1871, to marry an American lady whom he had met in Paris. This was several years after he had completed his four years' studies in Leipsic, where he won the honorary grand medal for composition. Svendsen was very fond of travelling and he spent much time in Paris, London, Leipsic, Munich, Rome, etc.; he also vis-

ited Bayreuth and became an intimate of Wagner, whose music he studied thoroughly. In 1880 he returned to Christiania, and in 1883 was appointed

JOHANN SEVERIN SVENDSEN:

Reproduction of a photograph from life, by Shapiro, St. Petersburg.

royal conductor at Copenhagen. Svendsen is a thoroughly original composer, but although he wrote four Norwegian rhapsodies and arranged many Scandinavian melodies for orchestra, his chamber and orchestral works in general are not national but thoroughly cosmopolitan, so that one would hardly suspect the composer's nationality, and would fancy him to be a German.

Not so the prince of Scandinavian musicians, Edward Hagerup Grieg (born 1843), who is as unmistakably Norwegian in most of his works as Chopin is Polish in his mazurkas, or Liszt Hungarian in his rhapsodies. Dr. Hans von Bülow has aptly called Grieg the "Norwegian Chopin," and although he did not enlarge on his *aperçu*, it is easy to supply the points of comparison which may have led him to make it. One point is the finish of style and the abhorrence of commonplaces; another the spontaneous flow of melody combined with an amazing wealth of harmonies, many of which conservative ears will find harsh and "incorrect," but which will be gradually accepted as "classical." In his constant use of exotic intervals, rhythms, and harmonies based on folk-song and ecclesiastic modes, Grieg further resembles Chopin, as he does in his preference for the shorter forms of composition and his free treatment of the sonata form. One of the most unmistakable evidences of genius in Grieg is that, whereas Rubinstein, Liszt and other modern composers had led one to think that nothing new could be written for the piano unless it be so difficult and involved that only professionals can play it, Grieg, like Chopin (and Paderewski), has shown that absolutely new things can still be written in abundance — things so beautiful as to move one to tears, yet so simple that any amateur can learn them. I once asked Paderewski why he did not put more of Grieg on his programmes, and he answered that his pieces, like some of Chopin's, seemed better suited for the parlor than for the concert hall. This is true, but not of all of them. D'Albert, on his first American tour, delighted many of his hearers by never giving a concert without a piece or two by Grieg. Personally, too, Grieg resembles Chopin in his modesty and dislike of appearing in public.

But the greatest point of resemblance to Chopin, and at the same time of difference — is the great nationalism of Grieg. No other composer has ever been so thoroughly imbued with the spirit of his country's indigenous music; he goes to the very core of folk-music, while others are content with mere external mannerisms; and, like Chopin, Grieg has already suffered the fate of having the innovations of his *individual* genius taken for Norwegian *national* traits, and imitated as such by minor composers. Yet, with all these points of resemblance, Grieg cannot be classed in the Chopin school. He is too original for that, and the creative individuality of his style is as different from Chopin's as the scenery of Norway is from that of Poland. Grieg has absorbed whatever is epoch-making in the works of Bach, Schubert, Schumann, Chopin, and Wagner. These were the food on which his imagination grew. In two directions he has gone far beyond Chopin, namely, in the greater attention he has paid to lyric song and to orchestral composition. He is an ardent admirer of Wagner, whose influence is shown in the close correspondence between words and music in his songs, and in the exquisite coloring and harmonic boldness of his

orchestral works. Grieg is a composer whose works will refresh the nerves of the most blasé concert-goer — like a breeze of mingled sea and mountain air from the fiords of Norway. The popularity which he deserves will be accelerated by his wisdom in having all his works published in a cheap form by Peters. If other composers had done the same they might have had to wait twenty years less for recognition.

HUNGARY.

Whenever Hungarian music is mentioned, everybody thinks of Liszt's rhapsodies and the performances of gipsy bands, and justly, for in these is embodied the essence of Hungarian music. Yet Hungary has given birth to a not inconsiderable number of other prominent composers and performers. The list includes Bihary, Lavatta, Czermak, Erkel, Doppler, Remenyi, Joseffy, Joachim and Goldmark, the last three of whom, however, are Hungarians by birth only, their music, like most of Liszt's, and like that of the majority of Russian, Polish, and Scandinavian composers, being at heart German. Johann Bihary (1769–1827) was a distinguished gipsy violinist, whose magic bow helped to establish the popularity of gipsy bands in Vienna. The emperor took such an interest in him that he offered him a favor — hinting at a title of nobility; whereupon Bihary, with characteristic gipsy munificence, requested the same distinction for his whole band! In 1824 his arm was maimed by a fall from a wagon, and the rest of his life was spent in poverty and misery. Lavatta, of whom few biographic details are on record, and Czermak were Hungarians, who, however, adopted the life of gipsy musicians, and became famed as such. Those who heard Czermak's impassioned violin playing placed him on a level with Lipinski and even Paganini; and the Hungarians call him their Beethoven. He spent much of his time among bands of robbers and gipsies in order to pick up new melodies. A disappointment in love caused him to become intemperate in his habits, and he died insane. Interesting details concerning these musicians are given in Liszt's book on "The Gipsies and their music in Hungary."

Doppler and Erkel are the two leading national-opera composers of the Hungarians, and Mosonyi and Czibulka also deserve to be at least named. Doppler (born 1822) was also famed as a flute virtuoso. His Hungarian opera *Ilka* was sung at Pesth forty times in the year 1849. He also

JOSEPH JOACHIM.

Reproduction of a photograph from life, by Schaarwächter, Berlin.

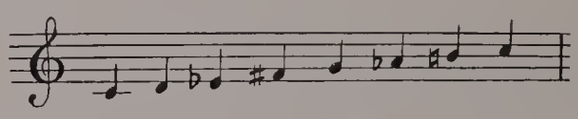
wrote operas in the Polish and German styles, besides orchestral works, ballets, concert pieces for flute, etc. Erkel (born 1810) is a more original composer than Doppler, and he made the development of Hungarian music the aim and ambition of his life. Of his operas, the best — and the most popular and truly national of all Hungarian operas — is *Hunyadi Laszlo*, which unites Magyar traits with Italian and German operatic traditions. His numerous songs, of which the same may be said, also enjoy great favor. Erkel was appointed conductor of the National Theatre at Pesth in 1837 and later he was appointed Music-Director-in-General for Hungary. None of Erkel's or Doppler's operas have become as familiar outside of Hungary as those of Carl Goldmark (born 1831), whose *Queen of Sheba* and *Merlin* have been among the most successful of operas produced during the last two decades. His "Rustic Wedding" sym-

phony and his concert overtures are favorites in all concert halls. His music is noted for its exotic coloring, especially in the orchestration, but this coloring is rather Oriental in a wider sense than specifically Hungarian. Goldmark has set a good example to composers by writing few pieces, but elaborating them carefully.

The three remaining men on our list, Remenyi, Joachim and Joseffy, are more noted as executants than as composers. Liszt pronounced Eduard Remenyi (born 1830) the sole surviving possessor of the esoteric spirit of gipsy music, recalling Bihary. On his numerous concert tours in all parts of the world he has played music of all schools, but his heart is with the Hungarian melodies, which he plays with deep feeling. His works include a violin concerto and many arrangements of Hungarian airs and classical pieces. While with Remenyi the national Magyar element is the soul of his art, and classical art an acquired taste, the opposite is true of Joseph Joachim (born 1831). He did indeed write a violin concerto in which Hungarian themes are utilized, but only in an external way; Joachim is really a German musician, and his fame as the greatest violinist of his time is based on his superb interpretations of the works of Bach, Beethoven, and Brahms. Since 1868 Joachim has been director of the High School of Music in Berlin, and among violinists to be a pupil of Joachim is what it is among pianists to be a pupil of Liszt — a distinction on which Hungary has reason to pride herself. As Liszt is treated of in a separate article, it only remains to add here a few words about Rafael Joseffy (born 1853), one of the greatest of living pianists, formerly distinguished for the inimitable delicacy and daintiness of his execution, while in recent years his style has gained in breadth and virility. Among his pieces for piano is a 'Hungarian Album,' containing six pieces. At present Mr. Joseffy is professor of the piano at the National Conservatory of Music in New York.

In speaking of Hungarian music it is necessary to bear in mind that Hungary, being the border land between the West and the Orient, contains a very mixed population. The Magyars, or Hungarians proper, constitute only 41.21 per cent of the population, the remainder being made up of Gipsies, Jews, Germans, Slavs, Greeks, etc. Which of these nationalities is responsible for what is now known as Hungarian music? The question is more easily asked than answered, owing to the obscurity that rests on the early history of music in this border land, where most records were destroyed during the numerous fierce wars with the Turks. In 1859 Liszt wrote his famous book on 'The Gipsies and their music in Hungary,' in which he does his best to prove that the gipsies were not only the sole performers of Hungarian music, but that they also originated and brought it with them into the country. This view created a great deal of indignation in Hungary. Pamphlets by Czeke and Bartalus, and newspaper articles innumerable were written to disprove Liszt's assertion. The facts seemed to be against him and there is now a general impression that he erred, and that Hungarian music belongs to the Magyars, being only adopted by the gipsies. Yet Liszt was not entirely wrong, but before giving the facts for and against him, it is advisable to briefly describe the nature of Hungarian music.

The favorite Hungarian scale has an augmented fourth which gives it two leading tones and produces the effect of an intensified minor:



This melancholy scale gives Magyar melodies and harmonies (so far as these exist) a unique effect, which is increased by rhythmic peculiarities and a profusion of Oriental embellishments. Among the rhythms, ♪. ♪ ♪ ♩. is particularly favored, but the chief rhythmic peculiarity is the endless variety of Hungarian rhythms, which leads Liszt to exclaim that "it seems as if every newly discovered fragment contained some new form, some ingenious and unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown." Syncopation is very freely used and helps to produce the impression of rhythmic irregularity and variety, which is also intensified by the tendency to place the accent on parts of the bar which in our music are usually unaccented. In phrase-rhythms, strains of 3, 6, 5, 7 bars are preferred to the more regular divisions of 4 and 8 bars.

Equally characteristic are the runs, grace notes, turns and twists with which the Hungarian gipsies adorn their melodies until the fioriture of a prima donna of Rossini's time seem simplicity itself in comparison. Add to this the use of intervals that sound "incorrect" to our ears — quarter tones, besides basses frequently holding out a pedal point,

and, in the modulations, a boldness and abruptness that recognizes no relationship of keys and makes a conservative musician's hair stand on end, and we can see why, as Liszt remarks, Hungarian music should seem like an art from another planet, while some persons, whose ears do not readily adapt themselves to new impressions, look upon it as positively immoral and murderous, and others, somewhat more liberal, are ready to exclaim, "This would be quite fine if it were only correct."

To appreciate Hungarian music thoroughly one must, according to Liszt, have some Asiatic blood in his veins. The Hungarians have this, and to them their music is an enthusiasm, a frenzy. Their chief delight is to listen to a gipsy band. There is no town and hardly a village in the land that does not possess its own gipsy band. They are present at every festivity: peasants as well as nobles vie with each other in getting the best gipsy bands at their weddings; and the earnings of these gipsy troubadours were formerly so great that they made their collections in golden cups. A fascinating description of the way in which the gipsies play will be found in Liszt's book. Here we have space to add only that their favorite instruments are the violin and the cimbalom, or dulcimer, a sort of precursor of the piano, played with two small hammers manipulated by the performers with marvelous dexterity. The dulcimer player emphasizes the rhythm, the first violin leads the way in a sort of improvisation based on a known melody, and the other musicians — mostly violins — follow his lead, producing a sort of accidental harmony, as in mediæval polyphony. Notes are not used.

Of the several forms of Hungarian music the Csardas is almost exclusively cultivated by the gipsies. Its name is derived from an inn where it was first danced. It consists of two movements, a slow *lassen* and a frisky *friska*, both in 4–4 or 2–4 time. In the *lassen* the musicians concentrate all the inherited melancholy of a homeless race; it serves as introduction to the dance, which begins with the *friska*. The *lassen* is generally in minor, the *friska* in major, and the latter movement gradually grows more wild and impetuous, till a stage of frenzied excitement is reached, unparalleled in any other music. At a sign from the dancers the musicians return to the *lassen* for a rest.

It is certainly a unique art, this Hungarian gipsy music, and the question regarding its origin is of absorbing interest. Liszt bases his argument in favor of its gipsy origin chiefly on the fact (1) that he could ascertain nothing regarding Magyar musicians in former centuries, while many gipsies are mentioned, and (2) on the assumption that since the gipsies have always monopolized the performance of Hungarian music, it is natural to attribute to them also its creation. This second argument, however, loses its force when we reflect that the Magyars, being Asiatics, would naturally share the Asiatic disposition to have their music performed for them by hired subordinates; and as for the first argument, it also falls to the ground, since historic research has in the meantime shown numerous references to the cultivation of music by the Magyars and their ancestors, the Huns, in one case a thousand years before they came into contact with the gipsies. (See Mendel X pp. 392–3.) But what tells still more strongly against Liszt is that, by his own admission, the gipsies in other countries, where they have become more or less acclimated, do not play the same music as in Hungary, but take that of their adopted country, playing Andalusian music in Spain with guitar and mandolin, Russian music in Russia, etc. Taken in connection with the fact that the gipsies in all their habits and traits are as immutable as eggs, wherever they may happen to live, this fact seems conclusive against Liszt.

Another strong argument against Liszt has never been advanced heretofore, so far as I am aware. The gipsies being of Indian origin, would naturally be expected to play melodies written in 6–8, 3–4 or 3–8 time, such as are most prevalent in India; but as a matter of fact 3–4 or 6–8 time was unknown in Hungarian music until very recently. This striking fact leads us to infer that the melody and rhythm of Hungarian music are not of gipsy, but of Magyar origin; and this inference is strengthened by the fact that there are many resemblances between the music of the Maygars and that of the Turks, to whom they are related. On the other hand it seems probable that the rank embellishments with which the gipsies adorn Magyar music are their own additions; for in Indian music similar ornaments are in use. These gipsy embroideries are no doubt quaint and fascinating at first, but their musical value is not great, and there are Hungarians, including Remenyi, who hold that the gipsies have spoiled Magyar music by their lavish use.

The simpler of these Gipsy turns and embellishments, however, are of great charm, and their value, like that of the Magyar rhythms, is eloquently attested by the free use which Haydn, Beethoven, Brahms, and especially Schubert, Strauss and Liszt have made of them. Haydn owes some of his happiest inspirations to Hungarian influences, as does Strauss in his dances and operettas. Schubert introduced in his compositions many charming bits which he had heard from gipsies or from servant girls. Brahms first owed his European popularity to his Hungarian dances, simple transcriptions of national melodies for the piano. But it remained for Liszt to become the Homer of the Hungarians by uniting in his fifteen Rhapsodies the musical gems of his country. These rhapsodies are a sort of gipsy-epic — collections of odes, elegies, ballads, idyls, songs of war, sorrow, love and conviviality, welded into works of art. They have become enormously popular — rarely does a piano recital close without one of them; — and those critics who call them sensational, mistake, as has been said on a preceding page, sensationalism for what is simply quaint, exotic and capricious Hungarian naturalism.

Henry T. Finck

WILLIAM BYRD

IT frequently happens that a great composer owes his reputation in the outer world entirely — or very nearly so — to one single composition; and in a great majority of cases of this description some ingenious critic contrives, sooner or later, to cast a cautionary doubt upon the composition in question, and to suggest, if he cannot prove the fact, that it is was not a work of the writer to whom tradition ascribes it. The popular controversy of which Dr. John Bull is the hero, and "God save the Queen" the *crux*, is a notable instance in point — with the merits of which, however, we are at present in no wise concerned. But the authorship of "Non nobis Domine" concerns us very intimately; for it is by this alone that the existence of William Byrd is known to a numerous body of musical amateurs; and critics are not wanting who cautiously deny his claim to its authorship.

To the musical historian, however, if not to the general public, William Byrd is known as one of the finest as well as one of the most prolific composers of the great *Sixth English School* which achieved such brilliant results in the latter half of the eighteenth century — a composer whose numerous and varied works not only manifest talent of a very unusual order, but bear the unmistakable stamp of true genius.

Byrd's high reputation in the 16th century has naturally led the modern historian to seek for all possible information with regard to his early life and family connections; but hitherto all attempts in this direction have uniformly ended in disappointment and failure.

It has been thought that he was in all probability the son of a certain Thomas Byrd, a gentleman of the Chapel Royal in the reigns of King Edward VI. and Queen Mary. But the evidence formerly adduced in proof of this is now shown to have been purely conjectural.

Considerable notoriety was afterwards given to a theory which led to the belief that he sang in old Saint Paul's Cathedral as senior chorister, in the year 1554; in which case he was probably about fifteen or sixteen years old at that time, and must, consequently, have been born about the year 1538 or 1539. But though Thomas and Simon Byrd are mentioned in contemporary documents among the choristers who sought to obtain the restoration of certain benefactions to which they were entitled at old Saint Paul's at the period in question, the name of William Byrd does not occur in any record which has been discovered.

A third tradition, however, represents him to have been the son of Henry Byrd, a *quondam* Mayor of Newcastle, who afterwards removed to Lincoln — where William Byrd is supposed to have been born — and dying there on the 13th of July, 1512, was buried in Lincoln Cathedral. The chief objection to this is that William Byrd is known to have died in the year 1623; in which case, if he was really the son of the Henry Byrd here mentioned, he could not well have been less than a hundred and twelve years of age. As, however, all accounts agree in representing him to have been a very old man at the time of his death, this, though perhaps somewhat straining the point, cannot fairly be regarded as impossible.

In face of these conflicting theories, it is impossible to form a decided opinion upon the subject until some really trustworthy records shall be discovered. In the meantime, the first well-ascertained facts in the history of his life are, that he was appointed organist of Lincoln Cathedral, in all probability about the year 1563; and that on the 7th of December, 1572, he resigned his office in the interest of Samuel Butler, whom he himself nominated as his successor. On this point the words of the record are explicit: "on ye nomination and comendation of Mr. William Byrd."

The reason for this seems to have been that, having been appointed a gentleman of the Chapel Royal on the 22d of February, 1569, he found the duties of the two offices incompatible.

Here then we find ourselves at last in presence of known facts. And we are equally safe in accepting the statement of Anthony à Wood, that "William Byrd was bred up to Musick under Thomas Tallys." Whether he received instruction from that great master in London or elsewhere is still uncertain; but the intimate connection of the two composers in later life is a matter of history, resting on irrefutable documentary proof, and forms, indeed, one of the most noticeable features in their joint biography.

On the 25th of January, 1575, a patent was granted to Thomas Tallys and William Byrd by Queen Elizabeth, securing to them the monopoly of printing and selling music and music-paper, whether British or foreign, for the space of twenty-one years, and empowering them to recover a penalty of forty shillings for every infringement of their privilege. Opinions are divided as to whether the patentees found the speculation a profitable one or not; but it undoubtedly proved a very profitable one indeed to the world at large, for it led to the publication of a long succession of works which, but for its existence, would probably have remained unprinted and run great risk of destruction, as the cathedral libraries were robbed of their manuscripts by the Roundheads during the reign of King Charles I. The monopoly seems, however, to have given rise to no small amount of jealousy at the time; for a memorial is preserved in the "Stationers' Registers," setting forth a list of grievances connected with printing, in which the petitioners complain that "Thomas Tallys and William Byrd have musike-bokes with note, which the complainantes confesse they wold not print nor be furnished to print though there were no priuilege."

The first work printed under the new patent was a collection of motets, entitled "Cantiones quæ ab argumento sacræ vocantur, quinque et sex partium," and dated 1575. The series contains thirty-four compositions, with Latin words, sixteen of which are by Tallys and eighteen by Byrd, who describe themselves on the title-page as *Serenissimæ Reginæ Majestati, à privato sacello generosis, et Organistis,* though in the patent itself they are called "Gent. of our Chappell" only. The music of the "Cantiones" is in the best style of the masters, exceeded in beauty by few, if any, of the numerous compositions they have bequeathed to us. The work was dedicated to Queen Elizabeth, and printed for the patentees by Thomas Vautrollier in a style of musical typography which, if not equal to the Italian Part-Books of Ottaviano dei Petrucci or the still more beautiful example in the British Museum by Wynkyn de Worde — the only one of its class we possess — is, at any rate, immeasurably superior to the productions of Petrucci's Venetian successors, and ranks among the finest examples that have ever been printed in England. The book contains in addition to a *précis* of the patent, no less than four poetical effusions, viz.: some anonymous Latin verses, "De Anglorum Musica," two eulogistic Latin poems by Richard Mulcasterus and Ferdinandus Richardsonus, and the following joint production by Tallys and Byrd themselves: —

AUTORES CANTIONUM AD LECTOREM.

Has tibi primitias sic commendamus amice
Lector, ut infantem depositura suum
Nutrici fidei vix firma puerpera credit,
Queis pro lacte tuæ gratea frontis erit
Hanc etenim fretæ, magnam promittere messem
Audiebunt, cassæ, falcis honore cadent.

Thus quaintly "Englyshed": —

THE FRAMERS OF THE MUSICKE TO THE READER.

As one, that scarce recouer'd from her Throes
With trustie *Nurse* her feeble Babe bestowes;
These Firstlings, *Reader*, in thy Hands we place,
Whose Milk must be the Fauour of thy Face;
By that sustayn'd, large Increase shal they shew,
Of that depriued, ungarner'd must they goe.

Some years elapsed before the appearance of another volume containing original compositions by Byrd himself; though we cannot believe that the interval was spent in idleness.

His best-known composition — the matchless Canon, "Non nobis Domine" — is not contained in any volume of his printed works hitherto discovered; nor can it be found in any well authenticated MS. collection of the period.

Among the treasures preserved in the Vatican library, we hear of a copy of the *Guida*, engraved upon a plate of gold; whence the work was once familiarly known as "The Golden Canon." Dr. Blow alludes to this in the preface to his "Amphion Anglicus," printed in the year 1700; but it is said

that this magnificent copy of the Golden Canon can no longer be found. Byrd's claim to the authorship of "Non nobis Domine" rests, therefore, entirely upon tradition. But this is a very strong claim indeed, for its testimony is unvarying and universal. The name of no other composer has ever been associated with the Canon, either in early or modern times; and, if we except that of Tallys, it would be difficult to find one worthy of being mentioned in connection with a work displaying so remarkable a combination of learning and intrinsic beauty. Nevertheless, the spirit of destructive criticism for which the present age has rendered itself so unenviably notorious, has prompted the suggestion of doubts, in support of which no particle of evidence can be brought forward, since they rest on the gratuitous assumption that possibly the voice of universal tradition may be mistaken.

Until within the last few years, only one strict solution of this ingenious puzzle, tone for tone and semitone for semitone, was supposed to be possible. It was, indeed, known that John Hilton had put forward a solution in which the Canon was sung by four voices, in contrary motion. But this was very far from strict, and needed many deviations from the *Guida* in order to make the parts fit together. It was also known to a few inquiring students, that an anonymous MS. solution for four voices was preserved in the Royal Library at Buckingham Palace. But this also, though extremely ingenious, is far from strict, and needs for the completion of the Imitation, deviations from the *Guida* no less unjustifiable than those claimed by Hilton. When, however, an analysis of the work was needed for Sir George Grove's "Dictionary of Music and Musicians," it was found that no less than four perfectly strict solutions were possible, in addition to the undoubtedly authentic one in general use, and the two imperfect ones to which allusion has been made.

After Tallys's death in 1585, the joint patent became Byrd's sole property; and in 1588 he published under its provisions a collection of "Psalms, Sonets, and Songs of Sadnes and Pietie, made into Musicke of fiue parts," dedicated to Sir Christopher Hatton, with a quaint preface and eight reasons "to persuade euery one to learne to sing," ending with the distich: —

> "Since singing is so good a thing,
> I wish all men would learne to singe."

In 1589, Byrd published a volume entitled "Songs of Sundrie Natures, some of grauitie and others of mirth, fit for all companies and voyces," dedicated to Sir Henry Cary, Lord Hunsdon, and followed in the same year by his "Liber Primus Sacrarum Cantionum, quinque vocum," dedicated to the Earl of Worcester, a second volume of which, entitled "Liber Secundus Sacrarum Cantionum," dedicated to the Lord Lumley, appeared in 1591. Among his smaller works produced about this period were two madrigals, contributed to Yonge's "Musica Transalpina" in 1588; two more, included in Thomas Watson's "First Sett of Italian Madrigals Englished," in 1590; and his only dramatic composition a three-part song for Thomas Legge's Latin play, "Richardus III."

We have already spoken of Byrd as organist of the Chapel Royal. He was also an accomplished performer on the virginals, for which he wrote a great number of pieces, many of which still exist in manuscript, notably in "My Ladye Nevells Booke" of virginal music, preserved at Eridge Castle, in the library of the Marquess of Abergavenny, in whose family it is regarded as an heirloom. Among the forty-two "Lessons" by Byrd which form the contents of this magnificent volume, transcribed by John Baldwine of Windsor in 1591, is a descriptive piece called "Mr. Birde's Battel," containing movements headed "The Trumpetts," "The Marche to the Fighte," "Tantara, Tantara," "The Battles be Joyned," and others, which might well have suggested the first idea of Kotzwara's "Battle of Prague" in the early years of the present century. Numerous other "Lessons" by Byrd are found in the celebrated volume in the Fitzwilliam Museum at Cambridge, known as "Queen Elizabeth's Virginal Book," though proved never to have been the Queen's property; in "Will. Forster's Virginal Book" in the Royal Library at Buckingham Palace, transcribed in 1624, and containing among other treasures, Byrd's well-known "Carman's Whistle"; and in "Benjamin Cosyn's Virginal Book" (undated), also the property of Her Majesty, and preserved at Buckingham Palace. Some of these "Lessons," though less difficult, perhaps, than those of Dr. Bull, tax the modern virtuoso's powers severely enough to prove that Byrd must have been a very accomplished performer upon his instrument.

About the year 1570, Byrd married a Mistress Birley who bore him five children, viz.: Christopher,

Thomas (a musician, and John Bull's deputy at Gresham College), Elizabeth, Rachel and Mary.

The family arms — "Three Stags' Heads, embossed; a Canton, ermine" — do not coincide with those of the Byrds of Bishopsgate, to whom the composer was once supposed to be related.

Though retaining his appointments in the Chapel Royal until his death, he remained a firm Catholic to the end, and suffered severe penalties, consequent upon repeated presentations for recusancy by the Archidiaconal Court of Essex. In 1578 he was living at Harlington, in Middlesex; but about 1598 he obtained, by an unaccountable anomaly, a Crown lease of Standon Place in Essex, the property of a Catholic gentleman named Shelley, sequestrated for recusancy; and — more unaccountable still — he afterwards contested a bitter lawsuit against Mr. Shelley's widow.

Among Byrd's latest compositions were the "First Book of Gradualia," including the "Passion according to S. John," dedicated in 1607 to the Earl of Northampton; the "Second Book of Gradualia," dedicated in 1607 to the Lord Petre; "Psalmes, Songs, and Sonets, some solemne, others joyfull, framed to the life of the Words. Fit for Voyces or Viols," dedicated to the Earl of Cumberland, in 1611; and four Anthems, contributed to Sir William Leighton's "Teares and Lamentacions of a Sorrowfull Soule" in 1614. He also composed three Masses, for three, four and five voices, which were supposed to have been lost since 1822, with the exception of a unique copy of the Third at the British Museum. Happily, about two years ago a copy of the First and Second Masses was also secured for the Museum, through the indefatigable researches of Mr. W. Barclay Squire, who has since published the Second in score under the joint editorship of himself and the writer of this article.

The Third Mass was edited many years ago by Dr. Rimbault, for the Musical Antiquarian Society. The Second, since its recent publication, has been sung with great effect in the services at the Brompton Oratory.

Willam Byrd died, full of years and glory, on the fourth of July, 1623. In the "Cheque Book" of the Chapel Royal he is styled "A Father of Musicke." John Baldwine, in "The Ladye Nevells Virginal Booke," calls him *Homo memorabilis*. Thomas Morley, in his "Plaine and Easie Introduction to Practicall Musicke" (1597), speaks of him as "my loving Maister (neuer without reuerence to be named of the Musicians), M. Bird."

It was no doubt to this high reputation, supported by powerful interest at Court, that Byrd owed his escape from misfortunes far more severe than those that actually overtook him, in consequence of his sincere and conscientious attachment to the old religion.

In addition to the works we have mentioned, many compositions by Byrd still exist in MS. in the libraries of Her Majesty the Queen; Christchurch, Oxford; Peterhouse College, Cambridge; the Fitzwilliam Museum, Cambridge; the Bodleian, Oxford; Lambeth Palace; and the British Museum, which boasts the largest known collection, including a few autographs.

A portrait of William Byrd (with another of Thomas Tallys on the same plate) was engraved for Nicola Haym's proposed "History of Music," in 1726, but never published. One impression only is said to have been preserved, and the existence of this is extremely doubtful.

W. S. Rockstro.

HENRY PURCELL

Reproduction of an engraving by Zobel after a painting by Closterman.

HENRY PURCELL

PURCELL, the greatest musician that Great Britain has ever produced, was born January 30, 1658, in St. Ann's Lane, Old Pye Street, Westminster, almost under the shadows of the venerable Abbey, within the hallowed precincts of which, thirty-seven years afterwards, his mortal remains were laid at rest. His family and surroundings were distinctly musical, and from his infancy he was accustomed to hear the best vocal and instrumental music then extant. His father, also Henry by name, was somewhat distinguished in his day, not only as a "Gentleman of the Chapel Royal," "Master of the Choristers of Westminster Abbey," and a "Member of the King's Band," but as a composer of music, some of which at least enjoyed an ephemeral local popularity. Purcell's uncle Thomas was also connected with the choir of the Chapel Royal and Westminster Abbey, and was, in addition, "Composer in Ordinary for the Violins to His Majesty," and "Musician in Ordinary for the Lute and Voice, in the room of Henry Lawes, deceased." There is no record of the musical endowments or attainments of Purcell's mother, but there is of the fact that she watched over the budding genius of her second son, Henry, with unceasing care and devotion, and that through his whole life she lavished on him her maternal love and tenderness. The remaining three children, two sons and a daughter, with the exception of Daniel, two years Purcell's junior, evinced no special musical aptitude, beyond that which seems to have been the common property of nearly everybody in those days, the veriest of boors excepted.

At six years of age, Purcell had the misfortune to lose his father, a deprivation which, though undoubtedly serious, was considerably modified in its more material effect by the disinterested devotion of his uncle Thomas, who adopted him in deed as well as in word, affectionately alluding to him in his letters as "My son Henry." It was through his influence that the lad, shortly afterward, was accepted a chorister in the Chapel Royal choir. In this renowned nursery of English musical talent, the artistic birthplace, it may be said, of many of the best English musicians, Purcell remained upward of nine years, during which long period he was becoming familiar with the grand creations of that galaxy of famous musicians which contributed no little to the halo of glory and renown surrounding the Elizabethan era, and stamped it as one of the most notable in intellectual history. Nothing definite, however, is known of the scope or character of Purcell's actual musical studies, except that Captain Henry Cooke, "Gentleman of the Chapel Royal," "Master of the Children," and teacher of Blow, Wise and Humfrey; then Humfrey, and lastly Blow, each had a guiding hand therein. Now as Cooke died when Purcell was only fourteen, and Humfrey when he was only sixteen years old, it is but reasonable to assume that to Blow more than to anyone else, himself excepted, Purcell was indebted for his manifestly thorough preliminary musical training. It is certain, at all events, that the learned Doctor was very proud of his pupil, and it was probably at his own request that upon his tombstone it was duly set forth he was "Master to the famous Mr. Henry Purcell."

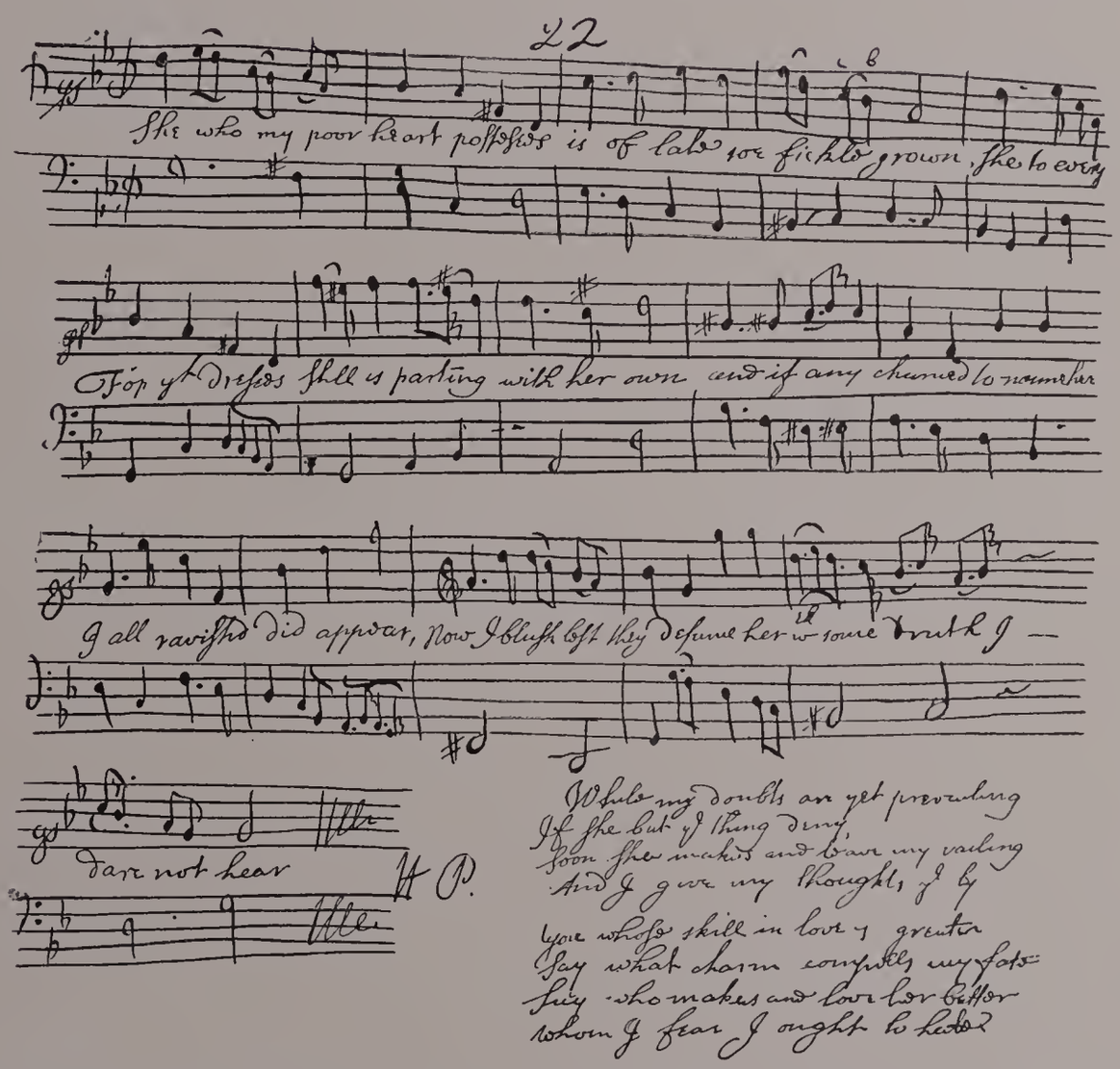
Be this as it may, it should not be overlooked, in forming an estimate of these early studies, that beyond a few scholastic and very dry Latin treatises on music, and perhaps three works in English, namely, Morley's "A Plaine and Easie Introduction to Practicall Musicke" (1597), Ravenscroft's "A Briefe Discourse" (1614), and Playford's "Breefe Introduction to the Skill of Music" (1654), there was, two hundred and fifty years ago, absolutely nothing in the shape of books of instruction by means of which, as it is now frequently claimed, the

study of music is "made easy." So far as Purcell is concerned, it is highly probable that he eagerly devoured all that could be learned from Morley's excellent treatise, the first and not by any means the least successful attempt to systematize and and simplify the teaching of music. It is certain that he had a thorough knowledge of Playford's work, since it is proudly stated in the last edition thereof (1700), that some portions "are made very plaine and easie by the late Mr. Henry Purcell." That he pursued his studies, whatever they may have been, with both ardor and success, is clear, from the testimony of his fellow-pupil, Thomas Tudway, who has left it on record that Purcell was of "very studious habits," sparing no endeavors to "excell in every branch of his profession," and from the skilfully written anthems which he produced while still a chorister-boy, and which, according to a very competent authority, "are still sung to delighted congregations." It was not, however, from instruction-books alone that Purcell derived either his knowledge or his inspiration. He was, emphatically, one of those highly-gifted mortals whom Nature periodically, but not too prodigally, sends into the world ready equipped, as it were, with the best mental and intellectual gifts. But over and beyond all this, Purcell was a ceaseless and an untiring worker. He drank very deep at all the available fountains of knowledge, and left nothing undone to familiarize himself with the best works of the masters of his cherished art. Ample proof of this is afforded by the numerous transcripts of these works, copied by his own hand, which he left behind him, and which speak eloquently for his untiring industry, rare discrimination, catholicity of taste, and his insatiable thirst for guidance, enlightenment and inspiration.

In 1673, on the breaking of his voice and consequent retirement from the Chapel Royal choir, Purcell disappeared altogether from public notice, and nothing was heard of him for three years. How he was occupied during this seclusion is purely a matter of conjecture, but it is safe to assume that he was hard at work perfecting his musical training and development. As a matter of fact he came into sudden prominence at the expiration of this period, by composing the incidental music to two tragedies, "Aurungzebe" and "The Libertine," a comedy, "Epsom Wells," and several minor works, all completed within the year 1676. From this moment his artistic career began in earnest, a career so uneventful that it can be summed up in a very few words. In this, to him, memorable year, he received the appointment of "copyist," not organist, as is often stated, at Westminster Abbey, an important post for him at this time. Four years afterward he was appointed organist at the Abbey, Dr. Blow, with rare self-abnegation, vacating the post in his favor. He now took unto himself a wife, by whom he had six children, four dying in infancy. In 1682 he received the additional appointments of organist at the Chapel Royal, and "Composer in Ordinary to His Majesty." Beyond these meagre facts there is really nothing authentic to record of the outward and visible life of Henry Purcell the younger. Of course there is the usual and inevitable crop of slanderous charges and worse innuendoes, touching his domestic affairs and private character. According to one of these, Purcell was not even an honest man, and he was, at least once, taken to task by the Dean and Canons of Westminster for pocketing fees which, so they said, belonged to them. According to another he was little better than a confirmed drunken profligate, who made his wife and children wretched by his sottishness and neglect. According to a third, his wife was next door to a murderess, since she caused her husband's death by refusing to admit him into the house on his return from one of his usual drunken carousals, keeping him freezing on the door-step through the long winter night.

Instead of wasting time in contraverting this mischievous nonsense, raked up, after a peaceful slumber of close on two hundred years, by untrustworthy critics, it will be more profitable to trace briefly the true features of Purcell's character. It cannot be denied that he was of a jovial, social disposition, and in the habit of passing merry musical evenings, with a select circle of kindred spirits, at certain cosy hostelries, the best known of which were, perhaps, "Owen Swan's" in Bartholomew Lane, and "Purcell's Head," in Wych Street, in the Strand. This is the sum total of Purcell's offences in the direction of profligacy, and by no means very serious sins when the manners and customs of the age in which he lived are considered. The almost cruel austerity of the Puritans, it should be remembered, had been followed by the wild excesses and undisguised immorality of the Restoration, and thus Purcell was living in the midst of an age when, to quote Macaulay, there was "servitude without

loyalty, and sensuality without love; dwarfish talents and gigantic vices, the paradise of cold hearts and narrow minds, the golden age of the coward, the bigot and the slave." Whatever his faults and shortcomings may have been, this charge of cruelty and neglect toward his wife and family is totally devoid of foundation. On the contrary, there is abundant available proof that he was a loving and devoted husband and father. Not the least important link in this proof is his last will and testament, written, or at least signed on the very day of his death. By this instrument he bequeaths, in endearing and touching terms, the whole of his earthly possessions to his "loveing wife, Frances Purcell, absolutely," and appoints her sole executrix. She too, in turn, during the eleven years she sur-



Fac-simile of autograph musical manuscript written by Purcell, original in the possession of the British Museum.

vived him, showed in many ways how dearly she cherished her husband's memory and fame. To show how sacredly she regarded his wishes, she specifically mentions in her will that she has religiously fulfilled them all, chiefly by having given to "her deare son good education . . . alsoe all the bookes of Musick, the organ, the double spinett, the single spinett . . . according to my husband's desire." Besides this Purcell not only retained, to the end of his days, all his royal and other appointments, but also the personal friendship of quite a number of the leading members of the nobility.

The last and best proof, however, of Purcell's innocence of the many shortcomings attributed to him, is the vast store of really good and enduring work which is crowded into the twenty years of his

active professional life. What the full extent of this work was, will probably never be accurately ascertained, as comparatively little of Purcell's music has been published, and his manuscripts have been, in many cases, irretrievably lost. Sufficient have been preserved, however, to demonstrate that he must have been an indefatigable worker. From his eighteenth year onward he produced, in marvellously rapid succession, works innumerable for the church, the theatre and the concert-room. Apart altogether from their uniformly great excellence, these compositions stamp Purcell as one of the few men of his day who had but little time for anything beyond obeying the promptings of his genius, and the demands made on him by his high calling. The list of these works thus far completed, comprises 46 operas and dramas, 28 odes, 61 anthems, and upward of 200 other works of various kinds and qualities. In addition to his colossal labors as a composer, Purcell contrived to find time to qualify himself for the two most important organist's positions in the kingdom; so to cultivate his voice as to be able to sing with "incredible grace"; and to go through an exacting amount of daily lesson giving. Unfortunately he was physically far from robust, having within him, in all probability from childhood, the hereditary taint of consumption. As a boy he was spoken of as "that beautiful Purcell," and all through life he was noted for his handsome face, and highly intellectual head, which was, somewhat more than figuratively, too big for his body. His health rapidly failed from his thirty-fifth year, from which time until the mournful close, he was, as he himself expresses it, "very ill in constitution, but robust in mind." His last work, the incidental music to D'Urfey's "Don Quixote," contains, among other gems, the exceedingly pretty cantata "From rosy bowers," which was at once his dying and his most beautiful conception.

He died at his house in Dean's Yard, Westminster, November 11, 1695, in his thirty-eighth year, and he was buried on the north side of the Abbey, on November 26 following. A small tablet, of which an authentic copy is here given, marks the spot. On the flat stone just below, covering all that is mortal of Henry Purcell, is inscribed this well deserved tribute:

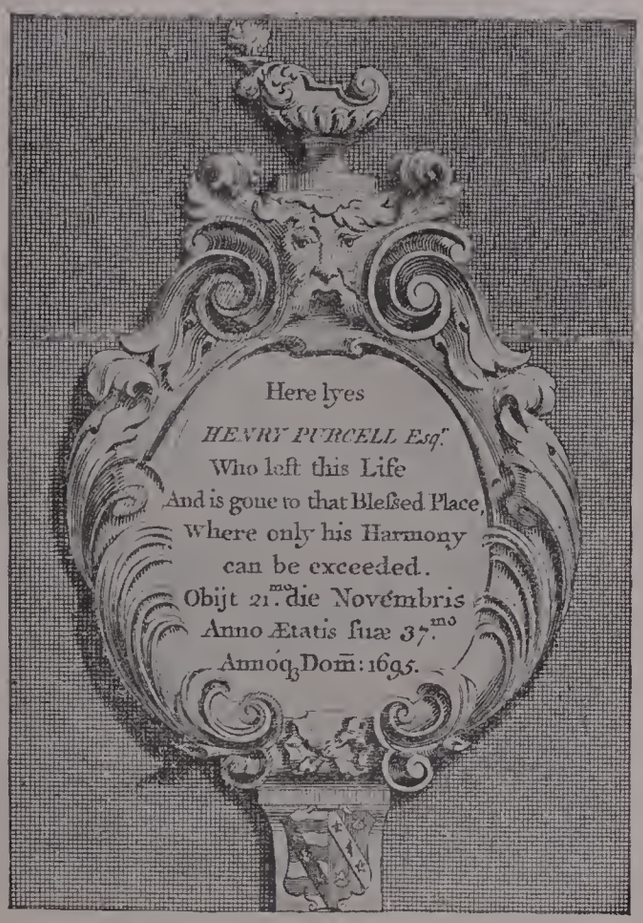
Plaudite, felices superi, tanto hospite, nostris
  Præfuerat, vestris addite ille choris;
Invida nec vobis Purcellum terra reposcat,
  Questa decus sêcli, deliciasque breves.
Tam cito decessisse, modo cui singula debet
  Musa, prophana suos religiosa suos.
Vivit Io et vivat dum vicina organa spirant,
  Dumque colet numeris turba canora Deûm.

Applaud so great a guest, celestial powers,
  Who now resides with you, but once was ours;
Yet let invidious earth no more reclaim
  Her short-lived fav'rite and her chiefest fame:
Complaining that so prematurely died
  Good-nature's pleasure and devotion's pride,
Died? No, he lives while yonder organs sound,
  And sacred echoes to the choir rebound.

In order to form a just estimate of Purcell's writings, and of the influence they have had upon musical progress and development, it will be necessary to consider, briefly, the circumstances and conditions under which they were produced. It has already been shown that, beyond such teaching as Cooke, Humfrey and Blow could impart, Purcell was emphatically self-taught. His knowledge and experience had, moreover, to be acquired at a cost of labor and application which, viewed from the standpoint of to-day, seem little less than superhuman. He could hardly have come upon the scene at a time more inopportune or unfavorable, so far as the fine arts in general, and music in particular, were concerned. The Puritans had carried, for instance, their hatred and abhorrence of "curious singing" so far as to petition Parliament "That all Cathedral churches may be put down, where the service of God is grievously abused by piping of organs, singing, ringing and trowling of psalms from one side of the choir to the other, with the squeaking of choristers disguised in white surplices; some in corner caps and sillycopes, imitating the fashion and manner of the Antichristian Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings."

The outcome of this misguided and misapplied zeal, as all the world knows, was the total destruction of innumerable "detestable organs," and of all such "curious music" for the same as could be

discovered. Fortunately for Purcell (and for posterity also), a certain number of manuscript and



TABLET IN WESTMINSTER ABBEY.

other copies of the works of his great predecessors, Tallis, Tye, Byrd, Farrant, Morley, Bull, Dowland, Weelkes, Orlando Gibbons and Jenkins, in England, and of Palestrina, Vecchi, Peri, Monteverde, Allegri, Carissimi, Cavalli, Cesti, and a few others in Italy, escaped destruction, and to them Purcell turned again and again for such guidance and inspiration as they could afford, reproachfully regretting, all the while, that "Music was but in its nonage in England, chiefly because the masters thereof received such scant encouragement"; added to this, the great advantage he had had of taking part, for the long period of nine years, in the daily performance of the master-works of the great English composers just named, must have been of infinite service in moulding and enriching his taste in the direction of Cathedral music.

As a mere boy he began composing anthems, a species of writing in which eventually he was destined to distance all his predecessors and contemporaries, and nearly all his successors. It is obvious from even these boyish productions that Purcell was a born innovator and originator, and that he could not possibly circumscribe his prolific thoughts and inspirations by existing rules and prescribed formulas and boundaries. Among the most noticeable of his innovations were, probably, his novel and hitherto unheard of harmonies, his ingenious and striking modulations, his gradual extension of the then existing melodic forms, his development of the orchestra, his creation of the accompanied song for a single voice, and last, and boldest of all, the addition of orchestral accompaniments to his church anthems and services. Singular to relate, in the particular department in which his great English predecessors had carried off the palm from their Italian prototypes, the madrigal, Purcell's name is conspicuously absent. This is all the more remarkable from the fact that in this particular form of writing, he had had not only the delightful madrigals of his countrymen at command, but also those of a large number of the most skilful foreign composers. That Purcell would have succeeded in madrigal writing, had he chosen to undertake it, is manifest from a number of his choruses, which border very closely on the madrigal style; from the perfect mastery he possessed over all the known resources of profound contrapuntal writing; and from his thorough knowledge of the voice and its capabilities. Should anyone doubt this scholastic skill on Purcell's part, let him turn to and ponder well on his "Ode for Queen Mary's birthday." Here in the air "May her blest example," he will find, among much that is otherwise ingenious and beautiful, that the entire bass consists, literally, of the well-known ballad of the time, "Cold and raw," for which the Queen had once expressed a preference over some of Purcell's work. Purcell, chafing under this affront, and determined to resent it, chose this ingenious method of doing so, and how he has succeeded can only be thoroughly appreciated by musicians who have tried their powers in writing under the cramped restraints involved. One other proof of Purcell's mastery over the purely mechanical difficulties of composition, is afforded by the "Curtain Music" which terminates the otherwise exquisite music in the "Masque in Timon of Athens," where on a ground bass of four measures, repeated twenty times in close succession, Purcell has evolved four folio pages of music which, if not exactly

beautiful, is infinitely more so than is this class of trick music generally. If still further proof of Purcell's absolute command over all the resources of his art be desired, it is surely afforded by his masterpiece for the church, the "Te Deum and Jubilate in D." Space forbids an exhaustive criticism here of this masterpiece, but attention may be called to the beautiful canon "four in one," to the words "O go your way," which is a triumph of skill in this usually dry-as-dust and rule-of-thumb species of composition, and furthermore to the concluding "Gloria," with its noble breadth and grandeur and the clearness of its fugal development. Even the great Handel has not considered it beneath him to pay it the sincerest flattery, inasmuch as he has bodily transferred one, at least, of Purcell's themes to his own famous "Dettingen Te Deum," without, it is perhaps needless to say, any acknowledgement whatsoever.

Passing over his peculiar felicity as a composer of anthems with the remark, that Purcell still stands at the very front of composers, in this field of his art, and over all that he accomplished in the way of orchestral writing with the general observation that the limited knowledge of his day regarding the capabilities of orchestral instruments and their varied combinations, was the only barrier that prevented Purcell from becoming a great composer for the orchestra, we arrive at the last department, the operatic, in which he unquestionably made an imperishable mark. Although for nearly a century before his time, the opera had been steadily growing in artistic importance in Italy, it was practically unknown outside this favored country. It is true that there had long been in vogue in England a mild, diluted form of dramatic performance, of which the "Masque" was the most pronounced type. At best, however, it was but a sorry substitute for the opera proper, for it was an incoherent mixture of spoken dialogue and chanted song or chorus, without any special reference to homogeneity, connected idea, or continuous plot. Purcell's production of "Dido and Æneas," when but twenty-two, some say seventeen years old, was a revelation. Without guidance, model, or law, except such as he was unto himself, he gave to the English public, for the first time in their history, a complete opera, in which there was not one spoken word, nor one single interpolation of those long drawn out arias with never ending ritornels, by which, since Purcell's day, many composers of operatic works, utterly regardless of the exigencies of the action of the piece, and, it is to be feared, simply to please the singer, have seriously weakened productions which but for this drawback might have enjoyed enduring fame. In this early opera Purcell, unwittingly perhaps, but none the less surely, has distinctly foreshadowed the dramatic style of Gluck, one hundred, and that of Wagner, two hundred years afterward. This novel and daring achievement of Purcell fully entitles him to all the honor since bestowed on him by numerous English and foreign critics. He is at present attracting more attention in Germany than has been given him before, and in other musical centres his fame is spreading. In France, Fétis has said of him, "Henry Purcell produced works in every branch of music, and in all he has shown himself an artist of genius."

In conclusion it may be urged, that considering the era in which he lived, and the infancy of operatic art he was called upon to witness, Henry Purcell still stands head and shoulders above any and all other English composers, and is, as Burney observes, as much a credit to England musically, as Shakespeare, Milton, Locke and Newton were in poetry, metaphysics, mathematics and philosophy. Fashion, that fickle and all-powerful arbiter, may have consigned much of his work to forgetfulness, but there is so much of inborn grace and originality, so much of perennial freshness and undying beauty in the rest, that it will survive all mutations of taste. In brief, Purcell deserves an honored place among the great masters of the art of which he was so brilliant and illustrous an exponent. Outside his native land he has not yet received his full measure of appreciation, but the closer he is studied and the better he is known, the more clear will become his claim to be considered one of that favored family of the children of genius, into which were born Haydn and Mozart.

John Towers.

JOHN FIELD

Reproduction of a portrait engraved by C. Mayer.

JOHN FIELD

THE life of John Field would seem to have been less thoroughly discussed in literature than that of any musician of equally deserving fame. Concerning his ancestry there is no doubt that he was a lineal descendant of an interesting French family of de-la-Feld, who in goodly numbers migrated from France, and were quite numerous in England as early as the fourteenth century. The de-la-Felds became so unpopular among their English acquaintances, when Edward the Third carried on his war against France, that they were obliged to drop the prefix "de-la" from the family name. Subsequently this name underwent such changes as Feild and Fielde, until all but a very small minority of the de-la-Felds' descendants became known as the Fields.

The subject of this biography has often been styled the "Russian Field," or the "Field of Petersburg," but he was in fact an Irishman, for he was born in Dublin of Irish parents, July 26, 1782. His father was a theatre violinist; but the superior musician of his paternal ancestors was his grandfather. He was employed as organist in one of the Dublin city churches. In his fifth year Field, the son, commenced the study of music under the guidance of his grandfather, who subjected him to such pedantry and ill-treatment that he made little progress. Young Field, wrongly anticipating that he could rid himself of his misfortunes, ran away from home. Such meagre resources as he collected for his venture soon gave out; and after having found the world at large even more cruel in its treatment of a little vagabond than a heartless parent could be, he was only too glad to return.

The Field family remained in Dublin until several years later, when the father was called to Bath; but he had been there only a short time when he was offered a position in the orchestra of a London theatre; and to London the Fields went.

In London, Field became an articled pupil of Muzio Clementi, whose protegé he long remained. In 1792–95 he played at public concerts, and upon one occasion he performed concertos by Dussek and Clementi. In 1799 he produced an original concerto which he played in public. The notable performance of this work, however, was at the Covent Garden Theatre, Feb. 20, 1801, when Mozart's requiem and Handel's "L'Allegro" were also given.

When Field visited Paris in 1802, his performances of the great fugues of Bach and Handel called forth the astonishment of all the Parisians. The concert tour was extended to Vienna, where Clementi strenuously urged that his pupil should remain and study under Albrechtsberger, the renowned instructor of Beethoven and Hummel. It was thought important that Field should acquire some knowledge of the contrapuntal auxiliaries of his art; but this he never did. When the time came for Clementi's departure from Vienna, Field could not consent to a separation, and tearfully pleaded with his master that he might accompany him to St. Petersburg. So to this golden city of the north both master and pupil journeyed. Upon arriving there the numerous friends of Clementi became those of Field.

Not all went smoothly, for Clementi soon became jealous of the fame his pupil had so rapidly acquired, and he did all in his power to prevent Field from excelling him. Furthermore, while Clementi had received from Field's father an apprenticeship fee of one hundred guineas, and while also earning a good salary through his lessons and soirées which he gave at the houses of the wealthy, poor Field was left to mope in his solitary chamber; there to want for food and clothing; there to bemoan the fact that, although it was the wintertime in Russia, his avaricious guardian would not provide him with an overcoat.

Spohr in his autobiography relates that in 1802, when he called on Field and Clementi, he was much amused at the grotesque picture of finding the two celebrated musicians in their lodging at the wash-

tub, where they were doing their own washing. He describes Field as a pale, gaunt, overgrown youth, who wore ill-fitting clothes, but whose dreamy, melancholy playing made one forget all this; for when he played, says Spohr, "Mann hat nur ein Ohr." On Clementi's departure for the south Field remained in St. Petersburg. When his master returned to that city (1804) in company with Klengel and Berger, he found Field as a pianist to be the beau-ideal of all the Russians. Field gave numerous concerts in St. Petersburg, where he was a great favorite with the nobility.

In 1812 he gave concerts in Riga, Moscow and other Russian cities, his performance being uniformly marked by a crescendo of success.

In 1813 he married a French lady named Charpentier, whom he had met at Moscow. Like her husband, she too was a pianoforte player and exhibited publicly in Kiew. The only offspring of this union, a son, was born in 1815.

In 1816, the first three of his celebrated nocturnes appeared. The fourth and fifth nocturnes were published in 1817.

Field was not long married. His negligent habits of living proved so annoying to his wife that she separated from him. The son remained with the mother and both adopted her maiden name, Charpentier. Young Charpentier, né Field, afterwards changed his name to Leonoff. He was a very good tenor singer, and an attaché of the National theatre in St. Petersburg.

In 1822, Field determined to quit St. Petersburg and take up his residence in Moscow. To this city parents brought their children from remote parts of the empire, that they might have it said of them that they had been taught by him. He could easily have made his fortune had he not acquired an irrepressible fondness for strong drink, especially champagne. Furthermore he became so lazy that he gave nearly all his lessons while lying in bed in an adjoining chamber. He often fell asleep when giving his lessons. He was once asked if he thought he was paid twenty rubles for allowing himself to be played to sleep. In 1823, Hummel went to Moscow and, calling upon Field, he found him engaged in giving a lesson. After an amusing dialogue between the two musicians, Hummel pretending he was a German merchant, yet a musical enthusiast, who had journeyed a long distance in order to meet the celebrated composer, Field seated himself at the piano and performed several of his own compositions. Then in a very patronizing way he invited the caller to perform, whereupon the latter made use of Field's own themes in such a skilful, quaint, and characteristic manner that his identity became transparent. Field could no longer be deceived, and he stood transfixed with astonishment. Dropping his pipe from his mouth and drying his tears, he seized Hummel and exclaimed: "You are Hummel! you are Hummel! There is nobody but Hummel in the whole world who is capable of such inspiration!" and it was with no little difficulty that Hummel released himself from the powerful grasp of his admirer. Field's best known pupils were Charles Mayer, Michael Ivanovitch Glinka, Marie Szymanowska, and Charles Neate. While three of these pupils became renowned musicians, Mme. Szymanowska was chiefly celebrated because of Goethe's infatuation for her.

In 1829, Field resolved to take a trip by water to London, which resolution he did not carry into effect until 1832. On Feb. 27th, 1832, he performed his E-flat pianoforte concerto for the first time in public at a Philharmonic concert in London. On March 29, 1832, he attended the funeral of Clementi.

From London he went to Paris, and here some disappointment was expressed that his playing was no longer distinguished for that power and elegance for which it had formerly been so remarkable.

Marmontel refers to him at this time as being a "worn-out, vulgar-looking man of fifty, whose outward appearance contrasted painfully with his artistic performances, and whose heavy, thick-set form in conjunction with the delicacy and dreaminess of his musical thoughts, called to mind Rossini's saying of a celebrated singer: "Elle a l'air d'un éléphant qui aurait avalé un rossignol."

In the spring of 1833, Field went to Brussels, from which city he extended his concert tour to the principal cities of Switzerland, South Germany, and South France, wandering from Toulouse towards the East, and gathering fresh laurels in every city that he visited.

In 1834, he was in Geneva, but he left there for Italy, where little is heard from him except that he gave concerts in such cities as Milan, Venice and Naples with but small success. In Naples, his health gave way and he suffered severely from

fistula. He was taken to the hospital, where a critical operation was performed, and he remained there many days. He passed months in a wretched condition until the summer of 1835, when a Russian family named Raemanou induced him to return with them to Moscow. Here his health improved somewhat until December, 1836, when he was taken with a terrible cough, which ended fatally Jan. 11, 1837.

Any review of Field's life would be incomplete that did not refer to him as one of the most aggressive and successful participants in the rivalry that long existed between the so-called "Vienna" or "Mozart," and the "Clementi" schools of pianoforte playing.

On Dec. 14, 1781, when Clementi and Mozart engaged in a competitive trial of their artistic skill before the Emperor Joseph II., Clementi, while he was a somewhat cold and prosaic interpreter, appeared nevertheless as Mozart's superior in the surpassingly rich, full tone that he was enabled to produce from his English instrument. In 1802 Clementi placed Field at a similar advantage over such disciples of Mozart as Hummel and Czerny, who still preferred their antique Vienna instrument, although it had far less tone-carrying power than its English rival.

Field's style of playing at this period was compared to Catalani's style of singing, while there were many who affirmed that Field had the advantage of a still superior taste. There could have been but slight, if any, exaggeration in such claims. Field even surpassed Clementi in the tone he produced from his instrument. It may prove interesting to note that his hand position was a model, even for our own time. His fingers alone played. There was no unnecessary movement of either hand or arm; yet each finger would strike the keys with such mechanical power and nicety, that he was enabled to produce the loudest as well as the softest tones, the longest as well as the shortest notes, in equal perfection, and without visible effort.

That John Field more than any pianist set a direct impress upon Chopin's artistic style, is more than implied by a number of letters written by the latter from Paris and Dresden, in which he refers to Kalkbrenner, Klengel, and many others who mentioned the marked resemblance of his playing to that of Field.

More explicit information on this point may be found in Mikuli's edition to the works of Chopin. "The tone which Chopin produced from the instrument," says Mikuli, "was always very voluminous, yet especially so in cantabiles. In this respect, Field alone could be compared to him."

What estimate should be formed of Field as a composer is a question that will long be asked, yet will be variously answered, according as the principles or the idiosyncracies of musicians differ.

Field, unlike Chopin, has not shown even in the worthiest specimens of the nocturne form which he originated, and which Chopin imitated and improved upon, that he was ever greatly moved by the strength of his passion or the flight of his imagination, quite away from the round earth or the mere animal who inhabits it. Of his eighteen or nineteen nocturnes, only about twelve of them would seem to merit their title; yet in these immortal twelve, there is the surprisingly delicate and piquant fancy, the human tenderness, and fertility in the extreme of the true tone-poet. Very few of the loftier masters, notwithstanding the instruction to be derived from their technical power and originality, their beauty of form, and strength of flight, have ever spoken in the tone-world with a greater charm of naturalness than did John Field. Nearly all his music has a special character of its own. His influence upon his contemporaries and successors has been as some sweet nectar, it is true, yet at the same time as healthful as the purest air. Somewhat rhapsodically, yet with but slight exaggeration, has Franz Liszt written of his nocturnes, that "they remain new by the side of many contemporaneous works that are long since old. Many years have passed since their first appearance, and yet a fragrant balsamic odor is wafted from them to us. Where else," adds Liszt, "can we find such completeness of inimitable naïveté?

"No one has ever attempted it and, what is more, no one ever will attempt it, after having harkened to his musings, — when, giving himself over to his inspiration, he would turn away from the first sketch of the composition as it existed in his mind, and form new groups in uninterrupted succession, which, like a garland of flowers he would throw around his melodies. These he so readorned, that their

languishing tremor and delicate forms were by no means obscured though lurking, as it were, behind a transparent veil."

Though neither an inspired poet like Chopin nor a philosopher like Hummel, he nevertheless had his own rich vein of original thought. We are indebted to Field for the germ of so much that delights us in the perennially beautiful tone-poems of Chopin.

In the Field nocturne appeared a new element, which was destined to work as unique an innovation as can be cited in the history of pianoforte music.

How unjust seems the following criticism which the famous Rellstab wrote over his own signature in the Iris, published in 1834. In No. 4, Vol. 5 of this paper, occurs the following unique passage concerning Chopin's three nocturnes, Op. 9 : —

"When Field smiles, Chopin makes a grinning grimace ; where Field sighs, Chopin groans ; where Field shrugs his shoulders, Chopin twists his whole body ; where Field puts some seasoning into the food, Chopin empties a handful of Cayenne pepper . . . In short, if one holds Field's charming romances before a distorting concave mirror, so that every delicate expression becomes coarse, one gets Chopin's work . . . We implore Mr. Chopin to return to nature."

Which criticism Chopin resents in a very ill-tempered reply to Rellstab, whom he calls "a very bad man, a musical snarler (Schnurrbart) and Berlin wit-cracker (Witzenmacher).

The celebrated rondos of Field are nearly all written in a spirit of *frolicsome* and child-like gaiety, and constitute by far the worthier portion of his sonatas. The first allegros of these sonatas are for the most part such weak and clumsy imitations of the real sonata-pattern as to raise no claim to their being redeemed from obscurity. Only two of Field's seven concertos became famous. The one in A-flat major was often played by Chopin. It is a work of lasting value, the first movement of which was undoubtedly made use of by Chopin as a model for his concerto in F minor. Robert Schumann has expressed himself as so delighted with it that, to quote his own somewhat extravagant estimate of the work, "he could do nothing more reasonable than to praise it endlessly" ; yet he also finds the concerto "very English." The remaining concertos contain not a few beautiful motives, the carrying out of which in nearly every instance is as though the "composer's hand had worked it, but not his genius."

In order to find a striking illustration of Chopin's tendency to be reminiscent of Field in his nocturnes, compare Field's nocturne No. 5 in B-flat major with the first and second subjects of Chopin's Op. 32, No. 2.

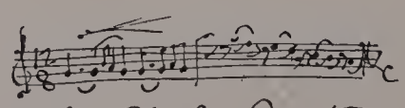
In conclusion, when we reflect that John Field was one of the first pianists of Europe, and distinguished for such triumphs in the concert-room as were seldom equalled by his contemporaries, it appears a little extraordinary that his worthier compositions for the pianoforte, notably the nocturnes and the concertos named, should be so little familiar to either professors or amateurs.

It is perhaps fortunate that Field did not follow the advice of Clementi and study under Albrechtsberger, since musical composition, so inherently uncongenial to him as a mere method or science, was a free impulse. He was an ardent devotee of that monodic style of writing that in no small measure anticipated the Mendelssohn songs without words.

It is also fortunate that he was born and passed the most impressionable years of his life in a land where every civic occupation had its characteristic music, — in the land whose minstrelsy should indeed be rated as second to none in the annals of aboriginal art. It is well to bear in mind that Field's earliest impressions of music came from the Planxty or Pleraca ; also from the Jig or Rinnce, an unmistakable imitation of the *Giga* of Corelli (b. 1652 ; d. 1713) and Geminiani (b. 1680 ; d. 1761), two composers very popular in Ireland during the latter half of the eighteenth century. The musical nature of the boy Field could but have become permeated with a native minstrelsy and with other ear-catching influences to which reference has been made ; and their unique effect upon the art-work of his maturity can easily be discerned in his quaintly naive and melodic rondos.

Chas. L. Capen

William Sterndale Bennett.



To Mr Charles Coventry
with my kind Regards.
London April 19th 1859 W.S.B.

Leipzig bei Fr. Kistner

WILLIAM STERNDALE BENNETT

Reproduction of an India proof lithograph portrait, loaned by Julian Marshall of London.

WILLIAM STERNDALE BENNETT

THE seventeen years that have elapsed, since the death of Sir William Sterndale Bennett, represent so short a period in the history of art; the impress of the work he accomplished at the Royal Academy of Music, the University of Cambridge, the Philharmonic Society, the Bach Society, and other institutions in which he took a never-failing interest, is still so recent; the memory of those — ourselves among the number — who enjoyed the privilege of his friendship and intimacy, is still so crowded with recollections of his blameless life, his kindly disposition, and his faithful devotion to the art he loved, that it is difficult to write or think of him as of one who has already passed away from us — whose name has already taken its place upon the ever lengthening catalogue of "The More."

Yet, even now, the page of history would be incomplete without the annals of his life-work; and the more that is said of him now, while his memory is green, the richer will be the store of trustworthy record laid up for the use of the students of a generation yet to come, and the clearer will be the tints in which his example will be painted for their imitation.

William Sterndale Bennett was born at Sheffield, on the thirteenth of April, 1816; a little more than a hundred and twenty years after the death of Henry Purcell, the only other composer of English birth whose genius can be fitly compared with his own.

His father, Robert Bennett, well-known in his day as a successful song-writer, held the appointment of organist at one of the churches in Sheffield, and probably transmitted his artistic tastes as an heirloom to his son. He died, however, in 1819, and little William Sterndale was then committed to the guardianship of his grandfather, John Bennett, a lay-clerk of Trinity College, Cambridge, and a singer of long and well-tried experience. In the house of this affectionate protector the child lived in an atmosphere of music, and manifested so precocious an aptitude for its study, that in 1824, he was admitted as a chorister at King's College, in the chapel of which, as well as in that of St. John's, his guardian had previously held appointments. Here, again, the precocity of his talent became so clearly apparent, that in 1826, he was liberated from his engagement in the choir and placed as a student at the Royal Academy of Music in London, then recently founded by Lord Burghersh — afterwards Earl of Westmoreland — whose enthusiastic love of art had already raised it to a very high and influential position indeed.

The Royal Academy was at that period the only institution of any importance devoted to the education of musicians in England.

It was established in a large house, formerly the mansion of Lord Tenterden, in Tenterden Street, Hanover Square; which premises, with large and important additions, it still occupies. There were, however, some peculiar features in its management which have long since been abandoned. The upper rooms were furnished as dormitories, and the principal students — Sterndale Bennett among the number — were boarded and lodged in the institution under the supervision of a staff of officers, one of whom, holding the appointment of chaplain and schoolmaster, undertook within certain limits the care of their general education. The resident students were required to wear a distinctive uniform, consisting of a blue cloth jacket and trousers, with gilt buttons, and a blue cloth cap with a band of gold-lace. The buttons were engraved with a royal crown surrounded by the motto of the academy; and the whole bore a close resemblance to the uniform then worn by midshipmen in the royal navy — probably originating in the marked predilection of Lord Burghersh, who had fought with distinction at Waterloo, for associations connected with the

profession of arms. A complete suit of this uniform worn by Sterndale Bennett in the days of his early boyhood, was carefully preserved by Mrs. Bennett among her household treasures, in later years.

The academy numbered among its teaching staff the best English professors of the period, with a few distinguished foreigners. Among others who taught there were Dr. Crotch, Mr. Cipriani Potter, Mr. W. H. Holmes and Mr. Lucas. From all of these, in turn, Bennett received instruction; studying composition, first under Mr. Lucas and afterwards under Dr. Crotch; and the pianoforte, first under Mr. Holmes and then under Mr. Cipriani Potter, the pupil and intimate friend of Beethoven.

Though Sterndale Bennett entered the Academy at so early an age, a very few years elapsed before the characteristics of the master began to manifest themselves in the person of the student. He wrote much under the tuition of Dr. Crotch; and from the very first, the individuality of his genius displayed itself in forms quite unmistakable. Though devoted to the school of Mozart, he never in one single instance wrote in Mozart's style or in that of any other composer whatever, whether contemporary or of a past age. Not even in the compositions of his boyhood, in those written confessedly for purposes of study, can any shadow of imitative plagiarism be found. He could not write even while under instruction, in any other than his own individual style. Very many of his early works have been wisely withheld from publication. The world would have gained little by their possession, and the composer's reputation would have gained nothing. But the works themselves are in the highest degree interesting. Though written avowedly as academical exercises, they are as full of individual character as many of the more mature works, and show nothing whatever of the influence brought to bear upon them by the teacher. Dr. Crotch was emphatically a scholastic musician; a learned theorist; a model examiner, from whose keen glance no unhappy candidate for an academical degree could hope to hide a case of consecutive fifths or octaves, in eight, or even sixteen-part counterpoint. But of individuality of style his compositions betray no trace. This, of course, was a matter of no consequence whatever to his pupils, since the quality in question is one which can by no possibility be taught. But it is doubtful whether Sterndale Bennett ever acquired more than an instinctive mastery over the course of instruction communicated to him by the learned doctor. He felt, unerringly, theoretical truths which he was quite unable to formulate in words. And these truths were crystallized in his music with all the clearness of profoundly logical syllogism, though he had never given a moment's consideration to their mathematical basis. This well-established fact is exemplified in his works, from first to last; in his earliest productions at the Royal Academy, no less than in his latest published compositions.

The first of his works that attracted general attention was the pianoforte concerto in D minor, composed in 1832, when he was just sixteen years old, and now known as Op. 1. of his published works. In 1833, the Royal Academy gave a "Prize Concert," in the scheme of which the concerto in D minor formed an important item. It was played by the composer; and Mendelssohn, who had been invited to hear it, warmly expressed his admiration of the promising work, which was published immediately afterward at the expense of the academy. He was writing diligently at this period, and very soon afterwards published his Capriccio in D minor (Op. 2), dedicated to Mr. Cipriani Potter. This was followed in the next year (1834) by the overture to "Parisina," a work full of gloomy passion, and a thoroughly tragic pathos the more remarkable since it is altogether removed from his usual characteristic style of writing, and can only have been suggested by the peculiar attribute of genius which compels its possesser, if attacking a subject at all, to do so in most frank and perfect accordance with its true spirit. The story of "Parisina" embodies one of the most cruel tragedies on record; and it would be difficult to imagine a more striking commentary upon it, or one painted in more consistently sad and gloomy tints, than Sterndale Bennett's overture to Lord Byron's poem. It was followed in the same year, by the pianoforte concerto in C minor (Op. 9), played by the composer at a concert given by the Society of British Musicians; a work of more elaborate construction than either its predecessor in D minor, or an intervening concerto in E-flat, now published as Op. 4. This composition brings to a conclusion what may fitly be designated as the first period of the composer's art-life — that in which he was virtually under the tutelage of an intelligent and sympathetic professional staff, although the innate

force of his own genius rendered him really independent of any extraneous aid whatever, save, perhaps, that afforded by prudent and well-directed criticism on the part of his teachers.

The second period begins with a composition which has ever since been classed among the best and most strikingly original of the composer's works, the overture "The Naiades" (Op. 15). It is impossible to accord too high a meed of praise to this delightful inspiration. The grace of its characteristic subjects, the symmetry of its form, the delicacy of its instrumentation, and above all, the poetical treatment of its enchanting theme, place it in a category far above that in which any other contemporaneous composition — save only the best productions of Mendelssohn and Spohr — can be justly classed. Some idea of the effect it produced upon the musical world may be formed from the fact that a German firm consented to publish it, in full score, at a period in which printed scores, even of the works of the greatest masters, were scarcely ever given to the public; and the neat little score of "Die Najaden" — as it was called in Germany, — was looked upon as a real boon by every true lover of art, and at once took its place beside the similar editions of Mendelssohn's overtures to the "Midsummer Night's Dream" and "Fingal's Cave."

This typical work, which is universally acknowledged to represent the composer's genius in its most captivating phase, was composed in 1836; and the same year witnessed the production of a pianoforte concerto in F minor, which, though still in manuscript, might well have been allowed a place among the best of the author's published works.

So brilliant was the promise afforded by these two beautiful compositions, given to the world at a time when their author had only just completed his twentieth year, that the Messrs. Broadwood, who had been no less deeply impressed by the masterly style of Sterndale Bennett's pianoforte playing — already remarkable for its delicacy of touch and instinctive poetical feeling, — than by his talent as a composer, generously proposed that he should reside for a year in Leipsic, at their expense. The opportunity was a golden one; for Mendelssohn was then directing the Gewandhaus concerts, to which he had given an artistic impulse so happy in its results and so powerful in its influence, that Leipsic was already recognized as the most refined art-nursery in Europe, and the prospect of prolonged and familiar intercourse with the great master who had already shown such warm and ready sympathy with his work, was the most tempting that could possibly have been offered to the young composer.

The offer was at once gratefully accepted; and the visit resulted in winning for the young musician in Germany a reputation at least as high as that which he enjoyed at any period of his career in his native country. He was welcomed with open arms; played his pianoforte concertos and conducted his overture "The Naiades" at the Gewandhaus with the greatest possible success; formed a sincere and lasting friendship with Robert Schumann and returned to England at the end of the year with enlarged experience, and the hearty approval and best wishes of every German musician with whom he had been brought into contact.

He made a second visit to Leipsic in 1840, taking with him his Fourth Pianoforte Concerto, in F minor (Op. 19); his Caprice in E major, for Pianoforte and Orchestra (Op. 22); and the overture "The Wood Nymphs" (Op. 20) — a work of the same class as the overture "The Naiades," equally redolent of purest poetical feeling, equally graceful in conception and symmetrical in form, embodying a picture of sunrise so delicately painted and so full of reverent homage to nature, that it fairly ranks among the most perfect examples of this kind of music that have ever been given to the world. These new compositions were received in Germany as warmly as the earlier ones had been welcomed in 1836, if not more so, and served to establish their author's reputation more firmly than ever; and he left Leipsic with a general feeling of artistic recognition and social good-will.

On his return to England, Sterndale Bennett at once entered on a course of hard professional work, which he continued without intermission, till the day of his death.

In 1844 he married Miss Mary Anne Wood, daughter of Captain James Wood, R. N., to whom, during the time of his engagement, he paid the truly artistic compliment of presenting a new overture, entitled with the simple *naïveté* for which he was celebrated, "Marie des Bois." It was a lovely composition in his most graceful style; but it was, confessedly, a *pièce d'occasion*, and as such, was known under its original name to his intimate friends only, though it has long been familiar to the

public, in another form: — the overture to "The May Queen."

It was a little before this period that we ourselves were placed under him for instruction, and we have cause for deepest gratitude for the unwearying care he bestowed upon our education. He was not a methodical teacher — a man of real genius very rarely is — but his lessons were enlivened by flashes of expression, which gave those of his pupils who were far enough advanced to profit by them more insight into the truth than any amount of plodding. When during the following year, we were sent to Leipsic by his advice, for the further prosecution of our studies, we found to our delight that the teaching of Mendelssohn — to whose care he recommended us with kindliest expressions of interest — was characterized by exactly the same form of inspiration — for one can call it nothing less, when the master suddenly strikes out an idea which in a single sentence, places the pupil in full possession of the truth.

It has been said and currently believed, that Sterndale Bennett was himself a pupil of Mendelssohn; but we ourselves are able to assert authoritatively that the rumor is utterly groundless. When he was first brought into familiar intercourse with Mendelssohn, in 1836, he neither needed nor could have accepted instruction from anyone.

At this period and for some time afterwards, he devoted his time rather to teaching than to composition. Indeed, his pen cannot be said to have been at any time a prolific one; and after his marriage, he felt it his duty to make even his love of art subservient to his care for his family. But he did incalculable service to art in other ways. In 1849 he founded the Bach Society, which in 1854 performed Bach's "Passion Music" for the first time in England. In 1853 he was offered the conductorship of the Gewandhaus concerts in Leipsic, an unheard-of compliment to a foreign musician. This office he declined to undertake, but in 1856 he accepted the appointment of permanent conductor of the concerts of the Philharmonic Society in London. He was also elected in 1856, Professor of Music at the University of Cambridge, accompanied a little later on by the academical degrees of M. A. and Mus. Doc., and a stipend of £100 a year.

In 1858 Sterndale Bennett produced his cantata, "The May Queen" at the Leeds Musical Festival with great success. Hitherto his important works had been wholly instrumental, but in this he combined his most beautiful instrumentation with vocal writing of the highest order, and showed himself to equal advantage in both.

In 1866, he accepted the post of director of the Royal Academy of Music, resigning the conductorship of the Philharmonic Society's concerts, in order that he might be able to devote the greater attention to the institution in which he himself had been educated; and it cannot be doubted that it was he who, by his wise and conscientious government, laid the foundation of the high position that institution now enjoys.

To celebrate the Jubilee of the Philharmonic Society in 1862, Sterndale Bennett composed his charming overture to "Paradise and the Peri," and in the same year he set to music Lord Tennyson's "Ode for the Opening of the International Exhibition"; but the most important, and in many respects the greatest of his works, "The Woman of Samaria," was reserved for the Birmingham Festival of 1867. These were followed by the music to the "Ajax" of Sophocles, and the superb pianoforte sonata, "The Maid of Orleans." But apart from all this original work, special notice is due to "The Chorale Book of England," edited in conjunction with Mr. Otto Goldschmidt in 1864, — a work in which it is difficult to say whether the predominating characteristic is the refined taste displayed by the joint editors in every hymn-tune they have treated, or the profound scholarship with which that taste is accompanied.

In 1870 the University of Oxford conferred upon Sterndale Bennett the honorary degree of D.C.L.; and in 1871 he received from Her Majesty the distinction of knighthood. In 1872 a public testimonial was presented to him at St. James' Hall, and a scholarship at the Royal Academy founded in his name. He survived these tokens of respect but three short years, dying on the first of February, 1875, and receiving on the sixth of the same month, the tribute of a public funeral in Westminster Abbey.

W. S. Rockstro.

MICHAEL WILLIAM BALFE

ICHAEL WILLIAM BALFE was born, May 15, 1808, at Dublin, Ireland. His father, a reputable violinist, soon discovered that the child was fond of and had a gift for music. He began to instruct him on the violin when he was five years of age. This was the only teaching he had, except from a musician named Horn, whose lessons to the boy seem to have been limited to some merely superficial voice training and instruction on the pianoforte. It does not appear that at any time during his early life he devoted himself to a systematic study of the art he afterward followed with so much success, and his lack of early training in the theory of music impressed itself with unfavorable results on all his works. His progress in such musical education as he received was rapid. When seven years of age he composed and scored a polacca for a military band, and it was performed. His father thought it fully time to give the boy better musical instruction than he was having, and placed him in the care of one Rourke, who later went to London, became known as Rooke, obtained the post of chorus-master at Drury Lane, and eventually made himself famous by his opera, "Amélie, or the Love Test," which had an immense success and is a very charming work. Balfe studied the violin with Rooke, who brought the boy out as a violinist when he was eight years old. Two years later he composed a ballad called "The Lover's Mistake," which became popular, and was the first of the long line of ballads with which his fame is so closely connected. When only sixteen years of age he lost his father and suddenly found himself thrown on his own resources. These were not very promising, and he went to London in the hope of making a career there. He played violin solos at the oratorio performances and soon obtained a situation in the Drury Lane orchestra, then under the leadership of that clever but eccentric musician, T. Cooke. About this time he made a favorable impression on C. F. Horn, organist of St. George's Chapel, Windsor, of whom he took lessons in composition. He had only been in London a year when he met the Count Mazzara, who, feeling a warm interest in him, became his patron and took him to Rome, where Balfe resided under his protection.

He was now seventeen and full of ambition. He studied counterpoint under Frederici, but if he made any notable progress in it his scores show no evidence of the fact. He then took lessons in singing from Filippo Galli, in Milan. In this city he composed his first important work, a ballet entitled "La Perouse," which was performed at La Scala and with success, its tunefulness and its bright orchestration meeting with warm recognition. He wished to follow this victory up with another, but could obtain no libretto. With his characteristic impatience, he then determined to go to Paris and put himself under the instruction of Cherubini. He was kindly received by the latter, who introduced him to Rossini, then all-powerful at the Italian opera. Balfe was engaged as a barytone singer, and toward the close of 1828 appeared as Figaro, in Rossini's "Barbière," with much success. At the close of his engagement he went again to Italy, and during the season of 1829 was the leading barytone at the Palermo Opera House. Up to this date, by which time he had reached the age of twenty-one, he had not especially distinguished himself. Here, however, he wrote an opera for the carnival in three weeks, and this was his first work in that class. It was called "I Rivale de le Stessi" and was fairly successful. Then came very quickly after, "Un Avvertimento ai Gelosi," performed at Parma, which in turn was followed rapidly by "Henri IV." produced at Milan, where he was engaged at La Scala to sing with Malibran. Soon after he became acquainted with Mlle. Rosen, a German singer with

whom he fell in love and married. He remained in Italy until 1835, when he returned to London and was heard in concerts public and private. In the fall of this year he produced "The Siege of Rochelle" at Drury Lane, and made his first brilliant success. The opera had the extraordinary run of three months, and Balfe's reputation was established. Early in 1836 "The Maid of Artois" was produced with Malibran, then in the height of her fame, in the leading part. It had a run of sixteen nights and brought to the treasury close on $30,000. In this opera one of the ballads, "The light of other days has faded," had an immense popularity. In this year he resumed his career as a singer. In 1838 were produced his operas "Catherine Grey," which had only a fair success, and "Joan of Arc," in which he sang the barytone part. Next year he brought out "Diadeste" at Drury Lane, and two months later obtained a hearing at Her Majesty's Theatre with his Italian opera "Falstaff." These works increased his reputation, but they did not bring him much profit, so in 1839 he returned to the stage as a singer, and in 1840 became the manager of the English Opera House, inaugurating his season with "Cleolanthe," in which his wife sang the leading female character. The undertaking proved unprofitable; the singers seceded from the company and the enterprise ended in failure, Balfe having lost six hundred pounds during his short experiment to establish a "National Opera." In a speech to the public he said, "I am only sorry that I ever was such a fool as to take the management of an English theatre. In future I shall appear before you only as a composer."

After this Balfe went to Paris completely discouraged. On the recommendation of Erard, he gave a concert for which the selections were wholly from his own works. The house was crowded and the composer was made happy by the handsome sum he netted. A few days later Scribe went to him and proposed to collaborate with him in a comic opera. Balfe joyfully consented and the result was a pretty libretto and some charming music, the opera "Le Puits d'Amor" being given at the Opera Comique with complete success. Another opera by the same associates, and entitled "Les quatre fils d'Aymon," was produced at the same house with like gratifying results. With the prestige of the brilliant reputation thus achieved, Balfe returned to England, and in 1843 produced his masterpiece, "The Bohemian Girl," which at once leaped to popularity and made the circuit of the musical world. It was translated into nearly every European tongue, and became almost as popular in Germany as it was at home. In America it was long a perennial favorite, and is still listened to with pleasure. The ballads "Then you'll remember me," "The heart bowed down," and "I dreamed I dwelt in marble halls," enjoyed an extraordinarily long lease of favor, and even now the popular charm of the first is not wholly exhausted though the song was written fifty years ago. It was followed by "The Daughter of St. Mark" (1844) and "The Enchantress" (1845), the pirates' chorus in the latter making another remarkable popular success, despite, or perhaps because of its commonplace vulgarity. Then came "L'Etoile de Séville," for the Académie Royale, Paris (1845). While engaged in preparing this work for performance he was summoned to London to consider his engagement as conductor of Her Majesty's Theatre, which he accepted, and filled the position for seven years. In 1846 "The Bondman" was brought out at Drury Lane, and in 1847 "The Maid of Honor" was produced at the same house. The plot of the latter opera is the same as that which was adopted by Flotow for his "Martha," the original of both being a ballet. He was called to Berlin in 1849 to superintend the production of some of his operas there, and met with a cordial reception. During the next three years were brought out "The Sicilian Bride" and "The Devil's in It." In the meanwhile Balfe was appointed conductor of the National Concerts at Her Majesty's Theatre, but this scheme also ended in failure. In 1852 Balfe made a journey to St. Petersburg, and was warmly welcomed by the public and the nobility. Pecuniarily this was the most prosperous period of the composer's career. He remained abroad four years, during which time he wrote and produced at Trieste "Pittore e Duca," which did not meet with favor. He was now forty-eight years old, and had composed and brought out twenty operas.

A year after his return to England "The Rose of Castile" (1857) saw the light. In 1858 he prepared an Italian version of "The Bohemian Girl" for Her Majesty's Theatre and brought out a new opera, "Satanella," at the Lyceum. This work enjoyed a prolonged career, and in it Balfe again succeeded in writing a song, "The Power of Love," that obtained immense favor. Then came "Bianca" (1860);

"The Puritan's Daughter" (1861), "The Armorer of Nantes" (1863), and "Blanche de Nevers" (1863). In 1864, he was able to purchase Rowney Abbey, in Hertfordshire, and becoming charmed with country life, devoted himself to farming and produced no more operas. In 1869 a French version of "The Bohemian Girl" was given in the Theatre Lyrique, Paris. For this Balfe rearranged and extended the opera to five acts and composed some new music. The work repeated the success there that it had made elsewhere, and its triumph won for him from Napoleon III. the ribbon of Chevalier of the Legion of Honor, and from the Regent of Spain, the title of Commander of the Order of Carlos III. He did not live long to enjoy these honors, for in September, 1870, he caught a severe cold, and his health having been previously weakened by a trying bronchial affection and the death of a much-loved daughter, his condition rapidly became serious and, October 20, he died.

A posthumous opera, "The Talisman," founded on Sir Walter Scott's romance of the same name, was performed four years after his death at Drury Lane. His works consist of twenty-seven operas, the operetta "The Sleeping Queen," the cantata "Mazeppa," two other works of the same class, and a vast number of detached ballads, some of which, such as "Come into the Garden, Maud," obtained an immense vogue. As a man Balfe was genial, frank and attractive, an excellent husband and a kind father. As a musician he was prominent in his day, especially in his own country, but his achievements in his art were never of a high order.

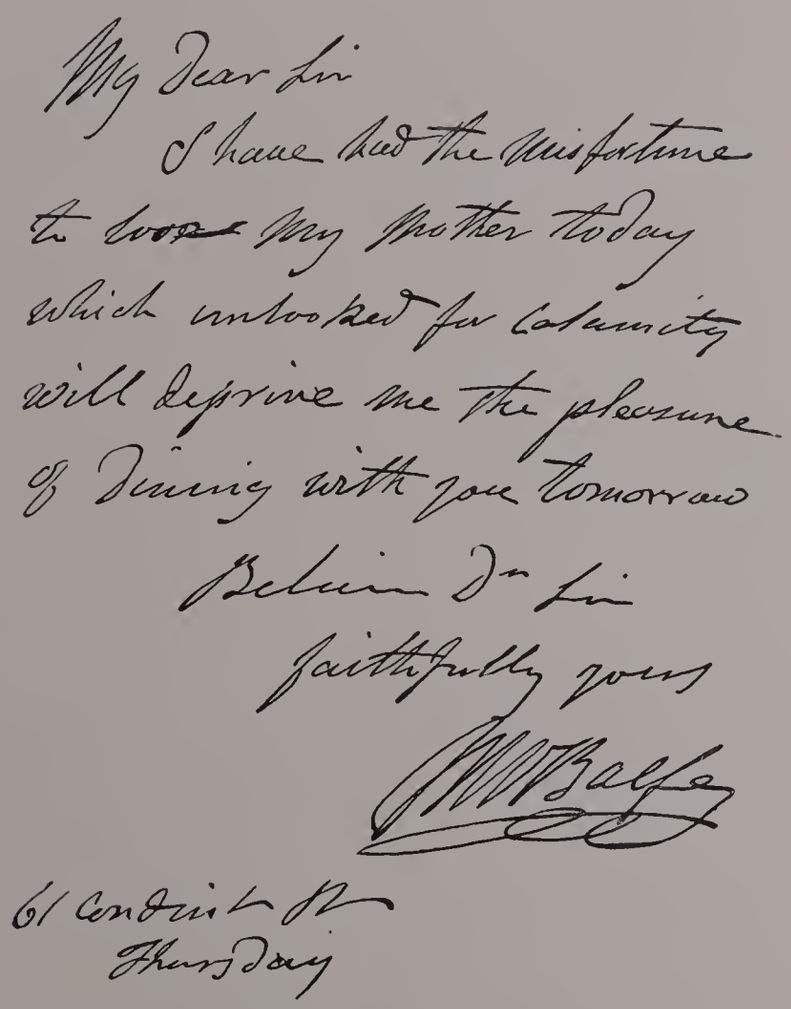
TABLET IN WESTMINSTER ABBEY.
Redrawn for this work by Sidney L. Smith.

It can hardly be conceded that Balfe was an artist in the true sense of the word, inasmuch as he possessed but little of that essential of the artistic temperament known as artistic conscience. He wrote easily and was never at a loss for melody, but his melodies are rarely distinguished for more than that mere prettiness which pleases the general public taste. He was distinctively a maker of tunes, sometimes piquant, and frequently charming in their graceful flow, but they are rarely marked by depth or passion, and even less seldom echo the sentiments of the words to which they are set. His masterpiece, "The Bohemian Girl," is affluent in tunes, but it would be difficult to point to one that echoes the spirit of the dramatic situation. The gypsy choruses are without character and amble as pleasantly along as if the gypsies were of the same mould as the figures in a Watteau or a Lancret "Fête champêtre." Of genuine dramatic feeling Balfe seems to have been singularly barren. We may search through his operas in vain for a powerful or an impressive musical moment. This absence of the dramatic instinct sometimes led him to the very verge of the ridiculous, as when Thaddeus, in "The Bohemian Girl," gives vent to the indignation with which the oppression of his native country has filled him, in "When the fair land of Poland." When he leaves the ballad and deals with ensembles, he is almost always at a loss, and seldom, if ever, rises above bald conventionality. Even here, however, his gift of melody forces itself to the front, and in scenes of the most exciting interest he strays into graceful platitudes with persistent fatuity. It is true that in this he was in the company of the most popular Italian opera composers of his time; but these were not always forgetful of the dramatic demands of the stage situation. Balfe on the other hand never remembered them, and the first melody that suggested itself was accepted by him regardless of improprieties. The only work in which he seems to have attempted to mend his ways in this respect was "The Talisman," but his success was not notable. His old habits were too thoroughly ingrained in him and he began too late to eradicate them. He wrote well for the voice and never overtaxed it. His vocal music is always singable. His instrumentation shows a thorough command over orchestral resources, as they were understood in his day. It is graceful, interesting and peculiarly pleasing in its well-considered contrasts in effects. It never overwhelms the voices, but invariably affords them admirable support. It is true, however, that it is rarely if ever independent, or rises above the subordinate level of mere accompaniment. In brief, Balfe is scarcely to be considered seriously from an exacting technical standpoint. He made operas, rather than composed them. He was a famous composer in his time, but he was not a great one in any sense. He is given a place in this work for the repute he enjoyed and for his prominence among the English musicians of his era. He can hardly be said to represent any school. Now and then his melodies have the characteristic English color, but not often. He left no impression on his art, unless to give an impulse to that sickly-sentimental and musically-unmeaning product, the English "parlor ballad." Of all his works, none survives but "The Bohemian Girl," and that has begun to take on the aspect of a quaint old fashion that can never again become, even in the strange mutations of fashion, a new one. It is not easy to imagine "Fra Diavolo," "Le Domino Noir," "Le Part du Diable," and "Le Maçon," of Auber ever becoming incurably antiquated; but it is not so with Balfe's operas. In Auber the artistic conscience and the artistic instinct are always prominent. In Balfe the former is never apparent and the latter only flickers with a faint light occasionally. Balfe is content to appeal only to the ear; chiefly the uncultured ear that can appreciate the tune that gratifies it, but that would become deaf the moment that the rhythm ceased to be regular and the melody wandered from the straight path. He was essentially the composer for the masses. With them his success was complete. They could always feel sure that he would not soar above their heads. And yet he was a musician of rare natural gifts, notably in his apparently unlimited resources for the invention of simple and tender melodies that appeal direct to the popular heart. If we were to seek his parallel among his brother composers, we should look in the direction of Flotow; but the sense of the latter for dramatic propriety, weak as it was, must be pronounced stronger than was that of Balfe. Some excuse is to be made for Balfe, by reason of the low condition of English opera in his time. When he first began to compose for the stage, the masterpieces of Mozart, Rossini and other great composers could not be presented in their integrity in English, and most of them, when they

MICHAEL WILLIAM BALFE

Reproduction of a portrait drawn from life on stone by F. Salabert.

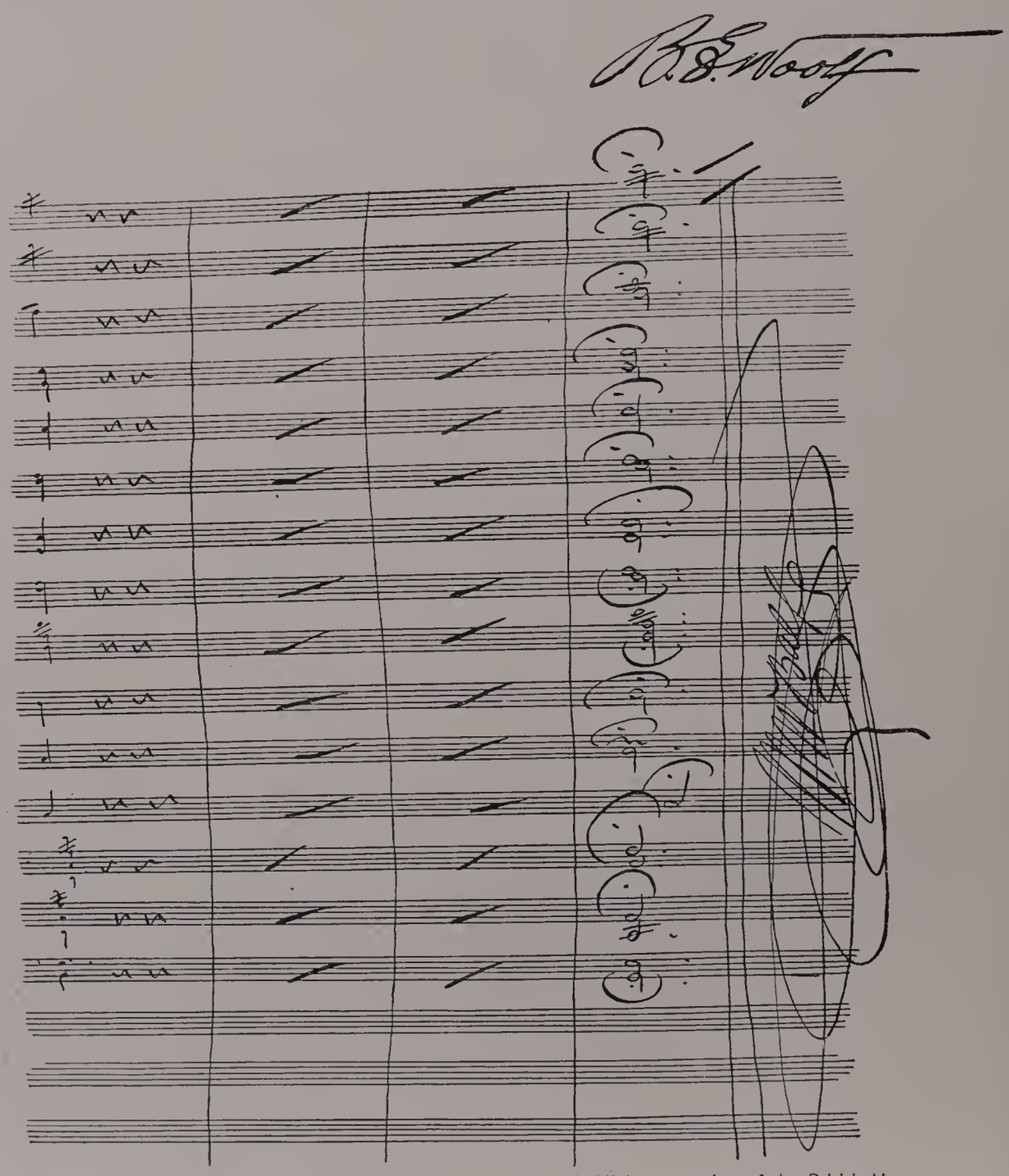
appeared in an English garb, were "adapted" by Bishop, who, in order to make them acceptable, interlarded the scores with songs and choruses of his own, in the style best appreciated by the London theatre-going public of the day. More than this, he even tacked on to the melodies of Mozart additions from his own pen. Everything that was not tuneful was eliminated. Among the curiosities of musical literature are the vocal scores of Mozart's "Marriage of Figaro," as adapted and arranged for the Theatre Royal, Covent Garden, by Henry R. Bishop. It is not then at all extraordinary that Balfe, in seeking the favor of a London audience, should have paid due heed to its taste and written down to its understanding. Unfortunately, however, he never tried to lead it upward, and the same methods he followed in 1835, in "The Siege of Rochelle" he followed down to "Satanella" in 1858. He never grew in his art. He became more facile in the exercise of it, but as he was at the out-


My Dear Sir
I have had the misfortune
to lose my Mother today
which unlooked for calamity
will deprive me the pleasure
of dining with you tomorrow
Believe me Dear Sir
faithfully yours
M W Balfe
61 Condit St
Thursday

Fac-simile of letter in possession of the British Museum.

set of his career as a composer, so he was at its close. He sought popularity, and achieved it; and it was the absence of the higher qualities in his music that made it popular. Though, as we have already said, his operas are void of dramatic color, yet his stage experience was useful to him in making them effective, theatrically. As time passes he will pass more and more into the background, and if he survives at all, it will be in some of his detached ballads, rather than as an opera composer. It must, in conclusion, be said in his favor that, weak as his operas are, they were a stride in advance of what had been achieved in English opera up to his time, and were immeasurably superior to the works by Bishop in the same class, and yet Balfe never reached the excellence that was shown by Bishop at his best, for the latter had what was denied Balfe, — the dramatic instinct. There are moments in "The Miller and his Men" which, musically considered, are better than anything Balfe ever wrote, and we may

examine his scores industriously without finding in them aught possessing the merit of "The Chough and Crow," written by Bishop for "Guy Mannering." Nevertheless his works have more of operatic color than is discoverable in the compositions of his predecessors, though the "Amélie" of his first master Rooke is not lacking in it. His contemporaries John Barnet, Vincent Wallace and George Macfarren were more thoughtful and more conscientious musicians, but they never attained to the popularity of Balfe with the masses. They had not his amazing fluency of melody. The last-named of these, one of the most thorough of modern English musicians, in estimating Balfe, has said of him, that against his strong natural gift for his art is to be set "the want of conscientiousness which makes him contented with the first idea that presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will forever prevent his works from ranking among the classics of the art." This, as it appears to us, sums up with fairness and thoroughness the position of Balfe in the realm of music.



Fac-simile of the last page of original score of the "Bohemian Girl," in possession of the British Museum.

ARTHUR SEYMOUR SULLIVAN

RTHUR SEYMOUR SULLIVAN, the most widely and popularly known of living English composers, was born in London on the 13th of May, 1842. His father was bandmaster and chief professor of the clarionet, at Kneller Hall, the English military school of music. Arthur Sullivan's musical gifts were, from the first, unmistakable. Speaking at the Birmingham Midland Institute in the year 1888, he says of himself, "Music has been my incessant occupation ever since I was eight years old. All my energies, all my affections, have been bestowed upon it, and it has for long been to me a second nature." He was twelve years old when (in 1854) he entered the Chapel Royal as a chorister, and Mr. Helmore, precentor at the time, bears witness to the sweetness of his voice and the sympathetic beauty of his singing style. Young as he was he had already written several anthems and vocal pieces, of which at least one was published.

In 1856 he was elected to the scholarship just founded in memory of Mendelssohn, the most valuable musical prize in the United Kingdom. Without leaving the Chapel Royal choir (to which he continued to belong for another year), he entered the Royal Academy of Music, and studied there for two years under Sterndale Bennett and that most genial of musical teachers, Mr. (afterwards Sir John) Goss. In 1858 he was sent to the Leipsic Conservatory, where he remained for more than three years. His chief instructors were Plaidy, Hauptmann, Richter, J. Rietz and Moscheles. During his sojourn in Germany he wrote the "incidental music" to Shakespeare's "Tempest," which, first performed at the Crystal Palace in April, 1862, not long after his return to England, achieved an immediate and pronounced success, and launched its composer at once in the musical world of London. Until 1867 he was organist at the Church of St. Michael's, Chester Square; subsequently, till 1871, he acted as musical director to St. Peter's, Onslow Gardens. He first organized the band (since so successful) at the Brighton Aquarium. For some years he held a professorship of harmony and composition at the Royal Academy. He conducted the Glasgow Festivals for the seasons 1876 and '77, and the Covent Garden Promenade Concerts under Messrs. Gatti's management in 1878 and '79. Besides this he was principal of the then newly established National Training School for Music at South Kensington, from 1876 to 1881, when pressure of work and multiplicity of engagements obliged him to resign. He is now member of the Council of the Royal College of Music, which took the place of the National Training School. He conducted the Philharmonic Concerts of London for the years 1885, '86 and '87, and the Leeds (Triennial) Festivals in 1880, '83, '86 and '89. He is an admirable and masterly conductor, achieving the best results with the minimum of outward and visible effort.

Sir Arthur Sullivan was knighted by the Queen on May 15, 1883. The honorary degree of Mus. Doc. had been conferred on him by the University of Cambridge in 1876, by that of Oxford in 1879. At the Paris International Exhibition of 1878 he was British Commissioner for Music, and was decorated with the "Légion d'Honneur." He also bears the order of Saxe-Coburg and Gotha.

The above crude list of facts and dates gives some idea of Arthur Sullivan's external activity. Apart from musical authorship his life has not been marked by great outward events; it has been chiefly passed, or at least has had its centre, in London.

Kind-hearted and keen-witted, full of genial humor and infectious vivacity, never at a loss for a *bon-mot* or a repartee, he is, and no wonder, a universal favorite. Eminently endowed with that *savoir-vivre* which enables him to adapt himself to his surroundings, he has always been especially

welcome in those extremely exalted circles which by reason of their very exaltation are (to put it mildly) exposed to the danger of dullness. Boredom and Arthur Sullivan could not long exist together. At the same time this spoiled child of society is a true-hearted and devoted friend, and has always excited warm attachment in those who know him intimately. The present writer can speak from personal knowledge of the affection borne him by his old teacher, Sir John Goss, and loyally shared and returned by him, and that long, very long, after their relation as master and pupil had ceased.

His true biography is in his works, for he is one of the very rare musicians who have succeeded in making not only their fame but their living by their compositions. He has never been a public performer, and never a teacher for longer than he could help. From the pupils' point of view this is perhaps to be regretted, as, when he did teach, his hints and remarks were of the nature of principles rather than rules, and were acute and enlightening beyond any ordinary dry lesson. Perhaps for this very reason they were only suitable to special pupils. But teaching was always pain and grief to him; he shirked as much of it as he could, and finally abandoned it altogether. For the history of his compositions we must go back to 1862, the year of the production of the "Tempest" music. After this came the cantata "Kenilworth" (words by Chorley), written for the Birmingham Festival of 1864, and, in the same year, the music to a ballet, "L'Ile Enchantée." The next of his important works was, unhappily, a failure. This was the opera "The Sapphire Necklace," killed, as so many operas have been killed, by an utterly undramatic *libretto*. The music of this opera was subsequently absorbed by the composer in other works. The year 1866 saw his symphony in E and the concerto for violoncello and orchestra (neither of which have been published), and the fine, effective concert overture "In Memoriam," in which the organ bears a part; written in memory of his father, to whom he was warmly attached and whom, at this time, he had the misfortune to lose. The overture to "Marmion" was written in 1867. In this year it was that Arthur Sullivan accompanied his friend Mr. (now Sir George) Grove on the celebrated exploring expedition to Vienna which resulted in the discovery of Schubert's MS. music to "Rosamunde," a discovery compared to which, in musicians' eyes, that of the North-west passage is insignificant and uninteresting. In 1869 he wrote a short, but very popular oratorio for the Worcester Festival, entitled "The Prodigal Son." In 1870 the lovely "Overtura di Ballo" for Birmingham. In 1871, for the Annual International Exhibition at the Albert Hall, the cantata "On Shore and Sea" (words by Tom Taylor). In 1872 the grand "Festival Te Deum," on the occasion of the Prince of Wales's recovery from dangerous illness. His most important oratorio, "The Light of the World" (the words of which were selected from the Bible by himself), was produced in 1873. For the Leeds Festival of 1880 he wrote the oratorio or sacred cantata "The Martyr of Antioch"; for that of 1886 "The Golden Legend," one of the most popular and deservedly popular works of its class that ever was penned.

Even these do not nearly exhaust the catalogue of Sir Arthur Sullivan's vocal and orchestral compositions apart from opera. He wrote, between 1871 and 1879, incidental music for three more of Shakespeare's plays. These are the "Merchant of Venice" (musically the most successful and best known of the three), "The Merry Wives of Windsor," and "Henry VIII." In 1888, the overture and incidental music to "Macbeth" was added to these. His songs are very numerous, and some of them have achieved an enormous popularity. It is rather unfortunate for their composer's fame that those of them which have met with the widest acceptance are by no means always the best, but there is some quality, even in the inferior specimens, which recommends them to singers; they are always grateful to sing, and, in spite of any objections to be urged against them, effective with audiences. Among them, however, are to be found songs of the highest beauty, such as "Orpheus with his lute," "O Fair Dove," "Arabian Love Song," "Birds in the Night," the last an attempted adaptation of the "Lullaby" in "Box and Cox," but this belongs properly to a different category. Mention should also be made of "The Window, or the Songs of the Wrens," a "Liederkreis" or series of songs written for music by Tennyson, and set by Sullivan in 1871.

Besides these, Sir Arthur Sullivan has written a large number of hymn tunes, one or two of which have become almost classical, and several anthems,

ARTHUR SULLIVAN.
Reproduction of a photograph from life, by King, London.

services, part-songs, etc., of varying degrees of merit, but all meritorious and some excellent.

We have reserved for separate enumeration the dramatic works through which, more than any others, Sullivan is known, not only in England, but all over Europe, in Australia, and in America. To these we now return.

In 1867, he made a new departure by the production of "Box and Cox," a musical setting of F. C. Burnand's adaptation of J. Madison Morton's evergreen farce. The brightness and spirit of the piece, the beauty of the music and its strangely piquant contrast to the comical, indeed farcical words, were a new thing in English opera, and not only caught the public ear at once but captivated musicians as well. Unique of its kind, as then it was, its admirers little anticipated the large class of works it foreshadowed; works which have exceeded it in popularity, but will never obliterate the memory of this rare little piece, their original prototype. It was followed by "The Contrabandista," a short opera which was produced at the St. George's Opera House in December, 1867, and deserved more success than it had.

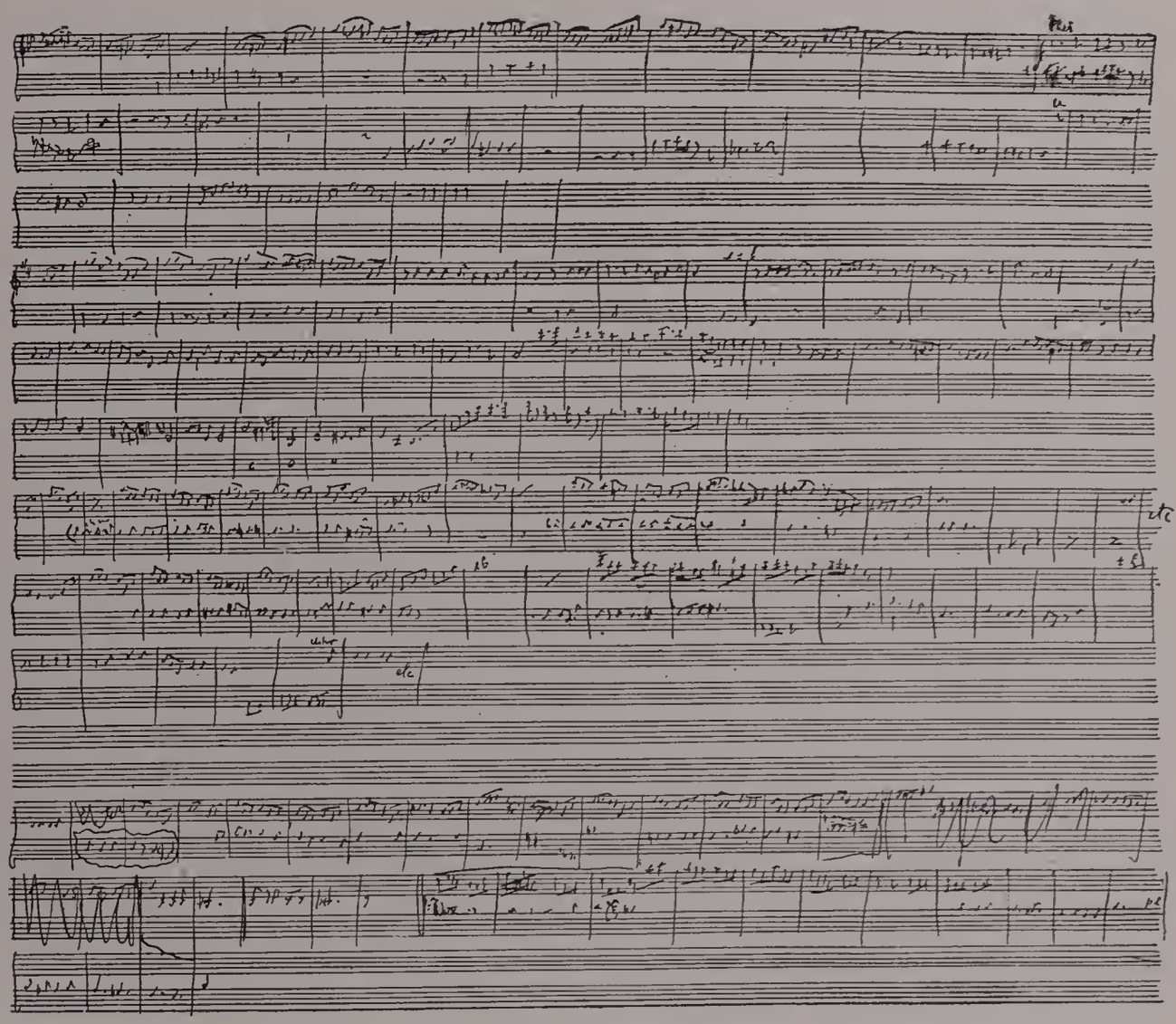
In "Thespis, or the Gods grown old," produced in 1871 (but not published), Sullivan may be said to have met his fate, for the words of this extravaganza were by Mr. W. S. Gilbert. "The Zoo," "an original musical folly," and the popular extravaganza "Trial by Jury" (W. S. Gilbert), were both produced in 1875, and were, musically, of the very slightest construction, written for theatrical performers of no musical or vocal pretensions to speak of. With admirable skill and cleverness did Sullivan adapt himself to the incapacities of his interpreters. A large share, however, of the original success of "Trial by Jury" was due to the inimitable impersonation of the Judge by Sullivan's brother Frederick, whose much-regretted early death happened not long after. The effect produced by these slight pieces clearly indicated the vein of success only waiting for the right persons to work it, as soon as singers who could move about on a stage, or actors with some power of singing could be secured. "The Sorcerer" was the first of the long series of comic operas in which the names of Gilbert and Sullivan were, in the public mind, to be as indissolubly connected as the "Two Kings of Barataria." To them was now added an *impresario* of audacity and genius, Mr. D'Oyly Carte, and, it should also be mentioned, an artist who for very long filled the chief comic part in each opera with unrivalled cleverness, Mr. George Grossmith. "The Sorcerer" had a first run of one hundred and seventy-five nights, and has since been revived. But it was eclipsed by its successor, "H. M. S. Pinafore," produced in May, 1878, which ran for seven hundred nights with a success of enthusiasm rarely if ever equalled. Many causes contributed to this; its nautical theme was one eminently calculated to take every class of Briton by storm; its wit and fun were irresistible; its sayings, its turns of phrase, became proverbial in an almost maddening degree, and to each of them was attached a musical counterpart which seemed a very impression of itself. The music, full of spirit and sparkle, was not better than much which has succeeded it, but, like the humor of the piece, it had then the fascination of novelty.

How anything could be expected to succeed after "Pinafore" is hard to understand, but "The Pirates of Penzance" (produced April, 1880) did succeed, and deserved to do so, for the music is certainly superior to that of "Pinafore." This was followed, in 1881, by "Patience," a happy and humorous skit on the prevailing affectations of the so-called æsthetic craze, which had a long and brilliant run. In 1882 came "Iolanthe, a fairy opera," in 1884, "Princess Ida," an adaptation of an old farce of Mr. Gilbert's on the story of Tennyson's "Princess," and in 1885 "The Mikado," the success of which in London rivalled the "Pinafore" fever. In this case a large part of the opera's immense popularity was directly and justly due to the charming *mise-en-scène*. In a Gilbert and Sullivan opera managed by Mr. D'Oyly Carte, nothing short of perfection is looked for in the way of stage decoration and stage management, but this was ultra-perfect, a feast to the eye. The fashion for everything Japanese was at its height, and found its apotheosis in this opera.

By this time, however, the peculiar vein of Gilbertian humor was getting a little worked out. The next piece, entitled "Ruddygore, an entirely original supernatural opera," was constructed on somewhat different lines, and was a kind of burlesque melodrama. In spite of its splendid staging it was no great success, either in England or America. "The Yeomen of the Guard," which followed it (in 1888), had more pretensions to the name of an

opera, though a light one. It had a good overture, which no one listened to, and some charming numbers, side by side with others of quite inferior merit. The finale to the first act, and the delicious "singing farce" for duet and chorus, "The merryman and his maid," — the most gracefully ingenious conceit that ever came from the pen of author or composer, — claim a special word of mention. But the bulk of Gilbert and Sullivan supporters were no longer the musical and artistic folk who had delighted in "Box and Cox" and gauged the respective merits of "Pinafore" and "The Pirates." The joint authors had appealed more and more to the great mass of theatre-frequenters, who go, more often than not, in the expectation of being outrageously amused by quips and quiddities, and stimulated by stage accessories. This public decided, — and not altogether wrongly, — that the "Yeomen of the Guard" was neither one thing nor the other; too trivial for an opera, too serious for a farce. It ran for a considerable time, but certainly created no *furore*.

People began to say that "Gilbert and Sullivan" was "played out." But that people were at fault in this was speedily made clear on the production (Dec. 9, 1889) of "The Gondoliers, or the Two Kings of Barataria." As a piece of extravagant fun it could hardly be excelled, while musically it was equal to its predecessors, and its style shows some variation on theirs. That this farcical operetta and the grand opera "Ivanhoe," produced in public little more than a year afterwards, should be so nearly contemporaneous, seems little short of a marvel.



Fac-simile of autograph musical manuscript written by Arthur Sullivan containing notes, jottings and sketches for his "Trial by Jury," 1875.

As a musician, Sullivan belongs to the classical school which succeeded Mendelssohn.

But he may be said to trace his musical descent, through Goss and Attwood, to Mozart, and the older Italian masters whose atmosphere Mozart breathed. His own individuality is very marked, but he has more real native affinity with the composer of "Idomeneo," "Cosi fan tutte" and the "Requiem" than with that modern school which is a nineteenth century graft on a Bach stem. Still, he is essentially a child of his time. A born musician and a clever man, no dreamy idealist, but thoroughly practical, thoroughly capable in matters of art, apprehending and assimilating all the tendencies in the life of society around him, and knowing how to turn them all to account, his ideas have their foundation in the actual, and music is, in his hands, a plastic material, into which he can mould anything. His mastery of form and of instrumentation is absolute, and he wields them without the slightest semblance of effort. His taste is, as far as culture goes, unerring; his perceptions of the keenest; his sense of humor infectious and irresistible. Within certain limits his adaptability is wonderful. Within certain limits, we repeat, for his musicianly instincts are always paramount, and in his wildest sallies of opera-bouffe he never betrays them. His slightest pieces have a certain *cachet* which denotes the master. If his invention were as manifold and unlimited as is his power of dealing with his materials, if he had as much variety as versatility, it is hard to say what he might not achieve.

It follows naturally enough from this that the style he adopts for comic opera is the mock-heroic, which excites amusement by the suggestion of the most serious treatment in juxtaposition with ludicrous situations. In this style, indeed, he has no equal. It has won for him an immense popularity, for the ear of musicians and musical people appreciates the serious treatment, and the general public, musical or not, appreciates the ludicrous situations, while the style being *in itself* what all are more or less familiar with, the context only being changed, there is none of the trouble incidental to the recognizing of an altogether new thing. Yet this very popularity has its drawbacks. The serious works of a composer who has long been addicted to this mock-heroic style are almost sure to call up the memory of his comic works. Such a composer is like some popular comic actor, who, standing up to make a serious speech, convulses his audience by the mere words "Ladies and Gentlemen."

Do what he will, everyone recalls his features, not as they are, but as he has exhibited them, reflected, as it were, in the bowl of a spoon! All sentiment, in these Gilbert and Sullivan operas, leads up to a "sell" of some kind; and now, wherever we meet the sentiment we instinctively distrust it; we have learned to count on the sell. Yet this is, after all, what holds in its hand the secret of success. The spirit of mockery is rampant in this nineteenth century, and nothing is judged worthy to live which has not passed unscathed the universal ordeal. Does anything appear to be good? Turn on the bull's-eye of "chaff" and see whether it stands the scrutiny. And if it stands it not, then let it go down into oblivion and be seen no more. The *fin de siècle* world divides itself into burlesquers and those who are burlesqued, and Sullivan has chosen to double the part. For this he has paid a price; how heavy, it is even now too early to pronounce.

But how beautifully he can fill what may be called the original, i. e. the classic *rôle*, may best be apprehended through his own travesty of it. The germ, and indeed more than that, of all that was to come, was contained (as has been already remarked) in "Box and Cox." In all this work there was not a weak number. The mock-Handelian song "Yes, yes, in those merry days," with its old-fashioned roulades of imitative scales; the exquisite lullaby lavished on Box's wretched rasher of bacon and which forcibly suggests the concatenation of pearls and swine; the long, breathless, dramatic recital of Box's preparation for the fatal leap from the cliff, — which he never took, — all these considered as pure music are beautiful, nor can Sullivan possibly improve on them in their own style when he wishes to produce a *bona fide* specimen of that style. They were worthy of a better *raison d'être*. But when Sullivan sits down to be serious, he does not always succeed so well as when he sits down to counterfeit seriousness.

The choruses in the later works are a new development, and deserve especial mention. Here the composer displays most happily his command of resource and contrivance; scientific methods are skilfully applied in the handling of the lightest themes; the artistic touches laid on with so light a

ARTHUR SEYMOUR SULLIVAN

Reproduction of a photograph from life, by Walery, of London.

hand that the workmanship disappears, and only the general effect remains to strike the hearer. These choruses abound in examples of the ingenious contrasting and interweaving of different themes, different rhythms and *tempi;* combinations such as Gounod and Verdi have made famous in the concerted pieces of their serious operas, and executed with a skill not inferior to theirs, only in this case the composer has deliberately expended it on works which, from their very nature, must be ephemeral. As instances of this happy skill, it is enough to cite here the interwoven chorus and duet in "The Pirates of Penzance," "The glass is rising very high," and the immortal policemen's chorus in the same opera, "When the foeman bares his steel," with the simultaneous strains of the soloist "Go, ye heroes, go to glory." Is it possible to do anything better than these? Or, in a rather different way, see the first chorus, or chain of choruses in the "Gondoliers." In this opera occurs a little duet for soprano and tenor, "There was a time," which deserves to be ranked with Box's "Lullaby." It has the ring of a Tennyson lyric in its tender grace, its note of passionate regret; more Tennysonian by far than the setting of the Laureate's song-cycle "The Window." How Sullivan could bestow a little gem like this on so extravagant a comedy, in which, indeed, it goes for nothing, is hard to imagine. His worst enemy could scarcely, one might say, have played him a more knavish trick than to insert it where it is. But what could his best friend do for a composer so ready to give himself the "happy despatch" more deftly than anyone can do it for him?

In the "Gondoliers" Sir Arthur Sullivan would seem to have aimed, and not unsuccessfully, at a style more light in itself than that of his other operas, and to have avoided the pseudo-classic. This is partly due, no doubt, to the imitation of popular Italian *canzone.* But there is another force in operation which must counteract any radical change now in the character of his works of this description. When he and Mr. Gilbert took each other "for better, for worse," it was a union fruitful for some time in the most brilliant results, but tending in the long run to a certain sameness. There is a limit to topsy-turveydom, which is reached when the surprise consequent on joke, absurd situation or daring paradox is only surprise at — being surprised! But it seems too late to change now; too late, at least, for the musical party to the contract. They have tried divorce, but it did not work; at any rate the public thought not, and they have come together again. Their features have grown alike, and either one of them recalls, and always must recall the other. No composer can set Mr. Gilbert's quaint conceits without sliding surely and rapidly into the Sullivan vein. As for Sullivan, he may set whose comic libretti he will, but his audience will hear Gilbert through it all; every cadence, every turn of phrase suggests the Gilbertian "sell" waiting round the corner. And when it does not come, every one will be disappointed, including those who sometimes speak disrespectfully of it when it does come. He is unlikely indeed to find another comic librettist of Mr. Gilbert's genius and high literary skill. Equally improbable is it that Mr. Gilbert could find a second Sullivan. The taste, wit, fancy, the perfect workmanship, and rarer than all in an English musician, the knowledge and comprehension of stage requirements, — to find these gifts united in a composer who does not mind adapting them all to the limitations of opera-bouffe companies and of ordinary theatrical audiences, is uncommon indeed.

Among Sullivan's serious works the "Golden Legend" is that which has the strongest hold on popular favor. Nor does it in the least recall the comic operas. The music with which it clothes Longfellow's imaginative poem is full of picturesque and varied beauty, and effective in the highest degree. No better instance could be quoted of the classic simplicity which characterizes its composer's style; his pure harmony, lucid and melodious contrapuntal writing; his restraint in the use of his materials; not an unnecessary touch anywhere, nothing done for mere meretricious effect. With singers, both soloists and chorus, this work will always be a great favorite.

The overtures "In Memoriam" and "Di Ballo" are perfect specimens of Sullivan's orchestral writing. The last named might be taken as typical of its composer's special characteristics at their best in his application of classic form and contrivance to the airiest and most romantic of dance-tunes. No verbal description can convey an idea of the grace of its interwoven themes or the charms of its instrumentation. The work has a fascination which is all its own.

Sir Arthur Sullivan's last great work, the grand opera of "Ivanhoe," came as a surprise to some who feared that, after his long series of comic operas, it was too late for him to strike out successfully a new and higher dramatic line. It was written for the opening of Mr. D'Oyly Carte's Royal English Opera House, in January, 1891, and was played every night until the closing of the theatre for the summer vacation. If it did not make the success of the house, it at least solved, more nearly than any other work of the kind has done, the seemingly hopeless problem of a serious English opera, at once good in itself and dear to the public. Its music is noble and of great beauty. In its continuity the composer complies with the conditions of modern opera, while he never relaxes his hold on melody and form, but does not allow them (excepting perhaps in one instance) to assert themselves in the old conventional way. The part of the Jewess is beautiful throughout, and that of the Templar full of dramatic force. These parts found ideal representatives in Miss Macintyre and Mr. Eugene Oudin respectively, while the singing of Mr. Ben Davies in the part of Ivanhoe is a thing not to be forgotten. It seems a pity there is no overture; the lovely little orchestral introduction to the third act is a mere suggestion which makes the absence of a more important instrumental prelude all the more tantalizing. If the permanent popularity of this opera was not quite as great as was due to its high qualities,—its attractive subject, good libretto and worthy stage-mounting, the causes are perhaps not far to seek. There are other operas, even better and greater than "Ivanhoe," which yet might not pass the ordeal to which it was subjected. It is doubtful whether "Don Giovanni," the "Nozze di Figaro," "Fidelio" or "Lohengrin" would have continued, in London, to draw crowded houses, at high prices, if continued nightly for five or six months, without any change of programme, by a double company of most unequal merit, constantly shuffled like a pack of cards, so that the audience could not choose beforehand which cast they would hear. Perhaps "Faust" is the only opera of which the popularity might stand this test.

"Ivanhoe," in its music as in its subject, realizes the idea of a thoroughly English opera, by the clearness and directness of its methods of appeal, and the absence of anything abstract or speculative. It has not eclipsed nor even rivalled its composer's popular "hits" in other lines, but it has every claim to be considered his *chef d'œuvre* up to the present time. Yet there is much in it and in other works, that points to a possible dramatic success not yet achieved by him, but surely to be hoped for, if life and health are granted him. One imagines a ball-scene to the strains of an "Overtura di Ballo," a night-scene in some old German town where the bells, as in the "Golden Legend," tell their weird tale; some uproarious supper-scene to the barbaric accompaniment of the chorus "Let us eat and drink" in the "Prodigal Son," love-passages like the duet "In such a night as this" ("Kenilworth"); all these call up visions of possibilities as yet unfulfilled.

Sir Arthur Sullivan, at the present moment, reminds some of us of the figure of Garrick in Sir Joshua Reynold's famous picture, where the great actor is represented as undecided whether to yield to the appealing charms of Tragedy or of Comedy. Like Garrick, Sullivan has till lately cast in his lot with Comedy, but, while preparing to depart with her, he turns, as Tragedy lays her warning hand on his arm, with a laughing, helpless apology to her. It would seem, though, just now, as if our composer's heart was more and more drawn towards Tragedy, in whose steps he half instinctively follows, while ever and anon he casts a backward look of tearful regret towards the receding familar figure of Comedy. To which of them will he next throw the handkerchief? Only time can show.

Florence A. Marshall

CHARLES HUBERT HASTINGS PARRY.

Reproduction of a photograph from life by Whitlock, Birmingham, England.

CHARLES HUBERT HASTINGS PARRY

AMONG those who, since the middle of the present century, have devoted themselves, with the most honest enthusiasm, to the cultivation of the art of music — those with whom the worship of its beauty has been a *cultus*, utterly removed from, if not actually opposed to all sordid thought of popular fame or professional advancement — among these, no devotee holds a higher place than that by common consent accorded to Dr. Hubert Parry.

Much discussion has taken place of late years on the subject of the heredity of genius. We have neither space nor inclination to enter into the arguments connected with this much-vexed question: but no one, we think, will differ from us when we assert our invincible faith in the power of early artistic associations; and Dr. Parry's early life — happily for him — was passed among associations such as few are privileged to enjoy. His father, Mr. Gambier Parry, while outwardly living the life of a country gentleman, and neglecting none of the active duties which make so fatal an inroad upon the time of an English landed proprietor, was really, in heart and soul, an artist in the strictest sense of the word. His house at Highnam, in the neighborhood of Gloucester, proclaimed the cultivated taste of its owner at every corner. The grounds by which it was surrounded included a pinetum which was, and still is, the marvel of the county. The adjoining church, decorated in fresco by his own hand, is thought well worthy of a pilgrimage by every visitor to Gloucester Cathedral, and those who make the journey feel themselves amply repaid. For it is upon his beautiful fresco-paintings that Mr. Gambier Parry's fame as an artist chiefly rests.

Mr. Gambier Parry died suddenly, in September, 1888, beloved as it is the good fortune of very few men indeed to be beloved, and esteemed by all who knew him, and leaving behind him a reputation so pure and stainless that his death was looked upon in the county as a severe public loss.

We have entered into these details in order to prove that the early associations of Dr. Parry were precisely of the kind best calculated to develop such latent genius as might be inherent in his natural disposition. And this condition is in no wise invalidated by the fact that he is the son, not of a learned or practised musician in any sense of the word, but of a painter. For there exists but one art in the whole created universe; one great artistic instinct common to all to whom it is given to comprehend its mysteries, and to them alone. Whether this instinct manifests itself in poetry, in painting, in sculpture, in architecture or in music, matters absolutely nothing. These are but phases of an undivided whole; mere accidents of circumstance, subordinate to one unchanging general principle and leading to one common result. Where genius is present it will surely work out its appointed end. The child, inspired with it, should his early years be passed in a sculptor's *atelier*, will there learn mysteries which, solved by the light of genius, will prove invaluable to him in his later art-life, whether his individual talent prompts him to devote himself to music, to poetry, to the drama or to any other branch of art whatever. The atmosphere of Mr. Gambier Parry's studio was the healthiest in which his son Hubert could possibly have been educated. He learned there the charm of ideal beauty; the value of symmetrical design; the grace inseparable from just proportion and correctness of contour, and the utter worthlessness of work in which these indispensable attributes were wanting. It is impossible either to read his theoretical writings or to study his compositions without seeing how deeply they are influenced by this general perception of artistic fitness — this manifestation, in music, of the pure

natural principles upon which all true art, whatever its individual form, is, and necessarily must be founded.

Charles Hubert Hastings Parry was born on the 27th of February, 1848, at Bournemouth, where Mr. Gambier Parry was making a temporary sojourn for the health of his wife, who died within a fortnight after the birth of her child.

Soon after he had completed his seventh year he was sent to school; and from that time he was granted a liberal amount of independence. He began the study of music at a very early age and at first felt a profound love for it; but at school he fell into the hands of an impostor who, in place of regular teaching, made him study the accompaniments of his own worthless anthems, and thus gave him a distaste for systematic work. But he discovered for himself the beauties of Sebastian Bach's "Wohltemperirte Klavier," and worked at the immortal "Forty-eight" in the desultory way common to most young students who, possessing a naturally refined taste, are left to their own resources when they ought to be under regular and systematic instruction; and from this he evidently derived a certain amount of real profit, since it led him to make indefatigable attempts at composition on his own account, and though these were naturally made in theoretical darkness of no trifling density, they led to that craving desire for production which is the finest incentive in the world to those who have the gift of turning it to good account.

On the completion of his thirteenth year, in 1861, he was sent to Eton, where his genial disposition won him a host of friends among his own contemporaries, together with the esteem of every master with whom he was brought into contact. Here, though more devoted to games than to school-work, he continued to prosecute his musical studies with unabated diligence, taking regular lessons in harmony from Sir George Elvey, and aiming at a higher class of composition than he had hitherto attempted. So successful was he in these more advanced studies, that in 1866, before he had left Eton, he prepared for, and successfully passed the examination for the degree of Mus. Bac. at Oxford; and though then only eighteen, he actually took the degree during his first term of residence at the University, in 1867, at the earliest age on record among living musicians. The "Exercise" which he wrote on the occasion, and which in accordance with the prevailing custom was duly performed in the Music School, was a cantata entitled "O Lord, Thou hast cast us out."

He now began to read studiously both "Law" and "History," without neglecting, however, the games at which he had been so successful at Eton — the foot-ball and the cricket in which he had always taken such healthful delight, and which he now followed up so eagerly that he soon rose to the dignity of Captain of his College "Eleven"; and thus combining hard work with well-earned pleasure, his college career passed happily on until he completed it by taking the degree of B. A. in 1870.

During one of the long vacations he had combined pleasure with hard work by studying for two months under Mr. H. Pierson at Stuttgart, gaining thereby much instruction which afterwards proved exceedingly useful to him in his musical career. But his father, though encouraging his artistic tastes to the utmost for their own sake, was always averse to his adoption of music as his life-work; fearing that, unless he took a very high place among his contemporaries, it might end in the production of second-rate operas, and the miserable Bohemian life too commonly led in the theatrical "green-room." He therefore proposed, as an alternative, that Hubert should join a young Eton friend who had established a promising house in the city, in connection with "Lloyd's." Though to compromise was eminently distasteful to him, Hubert's sense of duty prompted him to accept it without a murmur, and for four years he worked as hard at the drudgery of business as he had formerly done at more congenial occupations.

Nevertheless, Dr. Parry found time for the promotion of his musical studies which he continued with uninterrupted zeal, taking lessons in composition from Sir George Macfarren and in composition and pianoforte-playing from Herr Dannreuther, whose advice he found invaluable. The result of these studies manifested itself in the production of numerous sonatas, variations and other pieces for the pianoforte and violin; and later on, in a concert overture entitled "Guillem de Cabestau," which was performed with success at the Crystal Palace concerts, and a pianoforte concerto in F-sharp, played first at the Crystal Palace and afterwards at the Richter concerts, at St. James's Hall.

In the meantime Dr. Parry had married, in the year 1872, the Lady Elizabeth Maude Herbert,

after a long and tried friendship, which had begun while he was still an "Eton boy," fifteen years old, and Lady Maude twelve.

After devoting four long years to his work in the city, Dr. Parry found it necessary to spend a winter at Cannes, for the benefit of Lady Maude's health. He there employed his leisure time in giving concerts in conjunction with the violinist Guerini and a Hungarian violoncellist named Kletzer. While thus engaged he suddenly received news of the utter failure of the business in which he had embarked, involving considerable pecuniary loss. The event was not an agreeable one, but its consequences were very fortunate indeed, for he was now set free from all business relations and able to follow out, to its fullest extent, the artistic career which was evidently the only one for which he was really fitted, either by nature or his own unchangeable inclination.

He had now ample leisure for the development of the talent bestowed upon him by nature, and to this he devoted himself with heart and soul, concentrating all his powers upon the work he had deliberately undertaken, and bringing every energy of his mind to bear upon it. It was evident, indeed, from the first that he had chosen the right path, and the musical world was not slow to recognize his fitness for it. He took the degree of Doctor of Music at Cambridge, in 1883, and in the same year succeeded Dr. Corfe as Choragus at Oxford; where, also, he was admitted as Doctor of Music *ad eundem* in 1884. In recognition of these well-earned degrees, he was appointed professor of composition and musical history at the Royal College of Music in London, where his exceptional talent for teaching has already brought forth abundant fruit.

And now it was that the full effect of the artistic atmosphere in which he had lived from his earliest childhood began to manifest itself with unmistakable power, in all the work he was prompted to undertake. From the first the influence of the father's cultivated taste had reacted, with the happiest possible results, upon the taste of the son. The pure principles of art, founded as they are upon the eternal principles of nature, had been instilled into his mind from the moment at which his natural instincts had first taught him to feel the ennobling influence of artistic beauty; and the intimate friendship — if one may venture to use the word in such a case — which, from first to last, had characterized the intercourse of the father and son, had fostered the love of art in the mind of the latter until it became identified with his inmost being.

We have already spoken of Dr. Parry's earlier attempts at composition. Those he produced while under the influence of the incompetent teacher who did his best to stifle his affection for true art by presenting in its place that which was no art at all, were naturally too crude for preservation. But after he was sent to Eton the lessons he received from Sir George Elvey enabled him to write with unusual correctness for so young a student, and some of the compositions he produced at this time are still in use and justly valued, notably a "Morning and Evening Service" in D; two "Anthems" for four voices; three "Odes of Anacreon," six "Songs from Shakespeare" and seven "Charakterbilder" for the pianoforte.

These, however, were early beginnings. After his matriculation at Christchurch, Dr. Parry's compositions began to assume a more mature character. We have already mentioned the "Exercise" for the degree of Mus. Bac., "O Lord, Thou hast cast us out," performed for the first time in the Music School at Oxford. The next works of importance were a sonata in F major, for the pianoforte; a second pianoforte sonata in A major; "Grosses Duo," in E minor, for two pianofortes; a trio in E major, for pianoforte, violin and violoncello, ; a quartet in A flat, for pianoforte, violin, viola and violoncello; a quartet in G major, for stringed instruments; a "Fantasie Sonata" in B, for pianoforte and violin; a sonata in A major, for pianoforte and violoncello; a nonetto in B-flat, for wind instruments; the concert overture to "Guillem de Cabestau," already mentioned as performed at the Crystal Palace concerts, March 15, 1879; and the pianoforte concerto in F-sharp, played at the Crystal Palace, April 3, 1880, and at the Richter concerts, May 10, in the same year — a work of surpassing merit, which, it is to be hoped, will not infrequently be heard in the future; a fantasia and fugue for the organ; a theme with variations for the pianoforte; and a set of "Miniatures" for the same instrument.

These works were all composed and performed during the thirteen years which elapsed between the date of Dr. Parry's matriculation at Christchurch,

and that which closed what may fairly be regarded as the first well-marked period of his art-life, in which the year 1880 marks an important crisis.

It was in the year 1880 that Dr. Parry made his first appearance in the field in which he has since won so many laurels — that of the great provincial festivals. On the seventh of September, 1880, his music to Shelley's "Prometheus Unbound," for soli, chorus and full orchestra, was performed with encouraging success at the "Festival of the Three Choirs" at Gloucester, for which occasion it had been expressly composed.

In 1882 he followed up this success by producing his "First Symphony," in G major, at the Birmingham Festival. In 1883 he produced his music to "The Birds" of Aristophanes at Cambridge. This was a most prolific year. It witnessed the performance not only of the delightful music adapted to the Greek play, but also that of his "Second Symphony," in F major, at the Cambridge University Musical Society's concerts; and at the "Festival of the Three Choirs," at Gloucester, a choral ode, adapted to "The glories of our blood and state," from Shirley's "Contention of Ajax and Ulysses." It will be remembered, also, that this was the year in which he took the degree of Doctor of Music at Cambridge, and succeeded Dr. Corfe as Choragus at Oxford.

In 1886, Dr. Parry again appeared at the Gloucester Festival with a "Suite Moderne" for full orchestra. And about this time he also composed a "Partita" in D minor, for pianoforte and violin, and a quintet in E-flat, for stringed instruments.

The year 1888 witnessed the production of one of his most delightful inspirations — "Blest Pair of Sirens" — set in the form of a choral ode, with full orchestral accompaniment. This charming composition was written for and first performed by the Bach Choir in 1887, and repeated at the Hereford Festival in the following year; it undoubtedly prepared the way for the greatest triumph he has as yet achieved — the oratorio of "Judith," composed on a libretto of his own, for the Birmingham Festival of 1888, and performed on that occasion with a success far more triumphant than any that he had previously attained. It would be difficult to say too much in praise of this truly great work. A detailed criticism of its various movements would far exceed the limits of our present article; but we may say, in passing, that its style is strictly and unmistakably English; that it abounds in dramatic effect of more than ordinary power, and that, for the first time in the history of the English oratorio, he has introduced, in the scene between Meshullemeth, the Queen of Manasseh, and her children, the true ideal form of the English ballad, adapted to the words "Long since in Egypt's plenteous land," which is composed in a vein of flowing melody, the calm beauty of which is irresistible.

The effect produced by the performance of "Judith" at the Birmingham Festival was so great, and the genuineness of the success with which the work was greeted so plainly evident, that no time was lost in reproducing it in London, where it was afterward given under the direction of the composer, at St. James's Hall, with results no less gratifying than those which had attended its original production.

Since then Dr. Parry's pen has known but little rest. Among his latest works, the most important are his music to "The Frogs" of Aristophanes; his "De Profundis," for soprano solo, with chorus in twelve real parts, arranged in three choirs and full orchestral accompaniment; his setting of Pope's "Ode on Saint Cecilia's Day," for soprano solo and chorus, with orchestral accompaniments; his new setting of Milton's "L'Allegro ed il Pensieroso"; and while we write he is producing, at the Gloucester Festival of 1892, his latest work, the Oratorio "Job," which promises a success no less encouraging than that of "Judith" itself.

W. S. Rockstro.

ALEXANDER CAMPBELL MACKENZIE

ALEXANDER CAMPBELL MACKENZIE, composer, and at the present date (1892) principal of the Royal Academy of Music, and conductor of the Philharmonic Concerts of London, was born in Edinburgh, on August 22, 1847. From earliest childhood he was trained in the elements of musical art by his father, Alexander Mackenzie, an able violinist, for many years leader at the Edinburgh Theatre Royal. The boy must have shown uncommon promise, for, when only ten years old, he was sent to Schwartzburg Sondershausen in Germany, to study for the profession with Stadtmusiker Bartel. Three years later he entered the Ducal orchestra as a second violin, and for two years underwent a thorough drilling in all the practical details of a musician's work. In 1862 he returned to England, and entered the Royal Academy, where, in the same year, he won the King's Scholarship. The violin, which he studied under the late M. Sainton, was his principal instrument, but he also continued pianoforte practice with Mr. Jewson and harmony with Mr. Lucas. After a highly successful academic career he went back to his native city, there, as he thought, to take up and continue the business of his father. He toured and travelled as solo violinist and leader of orchestras, and seemed likely to win fame as a virtuoso. But, with all his success, he felt he was choosing a line which restricted his ambition and afforded insufficient scope for his varied gifts. He turned his attention for a time to pianoforte teaching, and as conductor of the music at St. George's Church and of several choral societies acquired a large business connection. Far, however, from giving up violin-playing, he still appeared in quartets with Joachim, Madame Néruda, Wilhelmj, and other eminent leaders, and was generally associated with Mr. Chappell's party on the occasions of their Edinburgh visits. He also gave, on his own account, several series of chamber concerts. In all this his prosperity was sufficient to satisfy or quench any ordinary ambition, but yet Mackenzie was not happy, for he had to repress his wish to write. A life full, as his was, of public and business engagements, affords little leisure for serious composition, and prevents or condemns the abstraction inseparable from that imaginative work which was the object he really cared about, and for which he believed himself to be best fitted. Still there was, and he felt it, a serious responsibility in severing his connection with a flourishing and lucrative business in order to give himself up wholly to the fascinating, but arduous and precarious pursuit of composition, and he might never have taken the step but for the encouragement he received from Dr. Hans von Bülow and from Mr. Manns of the Crystal Palace. Take it, however, he did; he burned his boats, left Scotland, and went to reside at Florence, there to devote himself entirely to writing. The years he spent in Italy he declares to have been the happiest time in his life. It is a dangerous thing suddenly to relinquish a hold on compulsory, methodical work, and not a few men might have sunk into idleness or dreams, imagining a good deal, it may be, but realizing little. Mackenzie was made of other and more tenacious stuff. Once free from public cares and duties, from interruptions and annoyances, he produced in quick succession several of the works by which he has become best known; among them the cantatas, "The Bride" (written for a Worcester Festival) and "Jason" (for Bristol); the opera "Colomba" (for Drury Lane Theatre), and, — most successful of all, — the so-called dramatic oratorio "Rose of Sharon" (for the Norwich Festival of 1886).

But this quiet, congenial life had to have an end. Few composers of mark are allowed in these days to rest content with being known by their works alone, even when they are fortunate enough for this to be

possible. Mackenzie had a stanch band of personal admirers in England, who grudged his prolonged absence from the field of their labors. In 1884 he had acceded to the request of Messrs. Novello that he would come over to conduct their oratorio concerts, which filled for a time the gap left by the Sacred Harmonic Society when it ceased to exist. He remained at this post, with short intervals of absence, for three years. Then the concerts came to an end, and he joyfully returned to Italy, in the confident hope of remaining there and devoting himself to his chosen pursuit. He had started work, and had finished, among other things, his overture to "Twelfth Night," when the sudden death of Sir G. A. Macfarren, then principal of the Royal Academy of Music (London), gave a new turn to his intentions and his life. Not that he entertained, at first, any notion of bidding for the vacant post, to which indeed he assumed that Mr. Walter Macfarren would naturally succeed. But, on finding that Mr. Macfarren had retired from the field, Dr. Mackenzie yielded to the instances of friends, and entered the lists as a candidate. He had a hard contest, and that against no unworthy rivals, but the day was finally carried in his favor, and he was elected principal on February 28, 1888. Whether the event was a good one for himself may be doubtful, — let him decide! Whether it was a good one for the Academy is a question we may decide for him, and it admits of but one answer, — in the affirmative. Many people looked on the appointment at first with a doubtful eye. Mackenzie, they said, was not sufficiently known in London; he had lived away from England so long and so avowedly by preference that he must, they averred, be out of touch with English interests, English sympathies, and English prejudices. If, to any extent, this was true, it has proved no drawback, but rather the reverse. For he brought a fresh eye and an unbiassed judgment to bear on the various difficulties incidental to his new position, and a strong will, moreover, to deal with them. To those people who knew him, and who never feared any evil results from his self-expatriation, the appointment has ten times over vindicated their opinion and confirmed their convictions. The man who had already shown so much determination and tenacity of purpose was not long in putting himself *au fait* on the outer and inner details of the institution he had come to reign over, and of which, as a student, he had been a brilliant ornament. He found the drudgery and the irritation of constant interruption not a little trying, but with true Scotch pertinacity he stuck to his post, and finally mastered all obstacles, including what perhaps was the hardest, his own distaste for much of the work of administration. He has appointed an able prime minister in Mr. Frederic Corder, himself in his day a very distinguished Academy student and Mendelssohn scholar. Mr. Corder, with the title of curator, assumes much of the labor and responsibility in minor matters of government, and stands between his chief and unnecessary trouble and interviews.

Dr. Mackenzie does not, like his predecessors Macfarren and Sterndale Bennett, teach composition at the Academy. This he rightly deems incompatible with composition on his own part. On the other hand, neither of those two eminent men conducted the Academy orchestra. This Dr. Mackenzie does, to the great advantage of that body. He is thus brought into contact with all the most promising of his students, and assumes over them a direct sway not to be attained in any other manner. Autocratic and impatient of contradiction, even the slightest, he does not err on the side of over-suavity. He is sparing in praise, but a word from him goes a very long way. Fearless and uncompromising, it is certain that humbug and he cannot exist together. For those anomalies, hoary with time and green with stagnation, which collect round old and conservative institutions, he has, and cares to show, scant toleration. The storm cone has been hoisted pretty frequently at the Academy, but, if it blows a gale now and then, the atmosphere at least is cleared very thoroughly. Whatever may be the obstacle or opposition he encounters, he remains, finally, master of the situation, — at how much cost in damage to the texture of his artistic temperament is best known to himself. But he has won the respect of all, and the liking of all who have deserved his approval.

In 1886 he received the honorary degree of Mus. Doc. from the University of St. Andrews. This is the only university in Scotland which possesses the right to grant such degrees, and Dr. Mackenzie is the first person in whose favor the right has been exercised. A similar degree was conferred on him in 1889 by Cambridge University. In July of the present year (1892) he was appointed conductor of the Philharmonic Society's concerts.

ALEXANDER CAMPBELL MACKENZIE.

Reproduction of a photograph from life.

In considering Mackenzie as a composer we are struck at once by the number of large and important works he has written. At forty-four, he is the composer of two operas, "Colomba" and "The Troubadour" (the libretti of both by the late Dr. Hueffer); of four cantatas, "The Bride," "Jason," "The Story of Sayid," and "The Dream of Jubal"; of a dramatic oratorio, "The Rose of Sharon"; of two choral odes entitled "Jubilee Ode" and "The New Covenant," and choral settings of Burns's "Cotter's Saturday Night" and Dryden's paraphrase of the hymn "Veni Creator Spiritus." His works for orchestra comprise the "Burns Rhapsody" and "Rhapsodie Ecossaise"; the well-known and popular orchestral ballad, "La Belle Dame sans merci"; the music to "Marmion," which includes songs as well as instrumental numbers; and the incidental music to "Ravenswood," composed for the Lyceum Theatre in 1890, and of which the fac-simile autograph given here is a fragment. For solo violin with orchestra he has written a concerto, and the "Pibroch Suite" (first performed at a Leeds Festival by the great violinist Señor Sarasate, for whom it was composed, and who often played it, both in and out of England), and, more recently, the "Highland Ballad." For violin with pianoforte, a "Barcarole and Villanella," and the widely-known set of short pieces which includes the "Benedictus." This list would be incomplete without an allusion to his numerous smaller works, pianoforte pieces, songs, and part-songs. But besides all these, he is known to have several other important compositions on hand and in head, some of which (and we may make one special reference to the eagerly-expected oratorio of "Bethlehem") are only waiting for the needful time and leisure to be finished.

None of all his works is of the trivial or ephemeral kind. Indeed, this composer seems to have a peculiar dread of those pitfalls into which a fatal facility too often stumbles. Hence he would rather be stern than sentimental, rather dry then sensuous, rather labored than self-evident or commonplace. His music has not found its way on to the barrel-organs or street-bands, and most probably never will. But, for all this, many of his works have already obtained a wide and more enviable kind of popularity, and among these "The Rose of Sharon" holds, perhaps, the foremost place. It is a great favorite with choral societies and with solo singers, and likely to continue so. "The Story of Sayid" contains charming music. The libretto (by Mr. Joseph Bennett, author of "Jubal" and of the poetic version of the "Rose of Sharon") is founded on and partly adapted from Sir Edwin Arnold's "Pearls of the Faith." It is not, of course, intended to be acted, but would gain (so some think) by being performed with scenery, which should convey its picturesque situations to the eye, as the music describes them to the ear, of the audience. It is otherwise with "The Dream of Jubal," a more recent and still more popular work, where the fine, massive series of tone-pictures describing Jubal's visions and the manifold power of music are connected together by a spoken narrative, declaimed to a continuous, shifting, orchestral background which suggests and illustrates the successive thoughts as they occur. This is a new departure in modern concert-music, and, when carried out by a skilful reciter who can so modulate his voice as to make it blend with the orchestra, the effect is dramatic and very happy.

Mackenzie's two operas were weighted with bad librettos, a disadvantage which few such works survive, and which, in modern opera, is even more hopeless than in older works where detached *morceaux* bear a larger proportion to the whole than is now the case. Much of "Colomba" and the "Troubadour" deserved a better fate. It is to be hoped that some future dramatist may afford Dr. Mackenzie a more favorable chance than he has yet had of operatic triumph. His music is not easy; it is exacting, and in some cases ungrateful. By this it is not intended to say that it is badly written for voices or instruments. But, in the present writer's opinion, it can never be adequately represented save by materials commensurate with the composer's own idea. Its outlines are large and somewhat severe, and remind one ever and anon of the mountains and moors of his native land. From the flower-beds of some composers you may pick a blossom, and it suggests all the rest. But a fragment of marble you can hold in your hand does *not* necessarily bring before your mind's eye the cliff or the rock of which it formed a part. You need to see the whole mass; and even then it needs distance, color, the enchantment of ever-changing atmospheric effect to bring into evidence its finest features.

Now Mackenzie's ideas do not, as a rule, respond

to treatment *en petit.* Stuff in them there always is. But for their beauty to be made apparent they require something more than mere matter-of-fact statement. It may be that there is a want in them which actually has to be supplied in interpretation, and that this very fact commends them to performers of the right calibre, for whose powers they afford a fine field. In "Jubal" the opportunity for this added life and fire lies in the declaimed narrative with the orchestral parable in the background. In "Sayid" it is afforded by the contrast of characters and the thrilling interest and suspense of the story. The stage is the natural complement of the "Ravenswood" music, which consists mainly of four movements, of almost symphonic proportions, forming, when played consecutively, a highly effective suite for the concert-room. The demands it makes on the resources of the orchestra and the attention of the listeners are such as rarely, if ever, are or can be complied with in a theatre. Hence it appears to be best suited for concert performance; and yet it loses a great deal by being represented in this way, for it is distinctly and directly dramatic in character, and suggests the stage throughout.

Another striking instance of the characteristic we have alluded to is the well-known "Benedictus" for violin solo. This, originally written with pianoforte accompaniment, was subsequently scored for a small orchestra, the melody being given to all the violins in unison. The effect of this treatment was to bring its true proportions to light for the first time. An instrumental song! one might urge of it, and with truth, that a single player of genius and sensibility would impart to it a more perfect, more intimate expression than can ever be given by a number, be their unison never so perfect. This should be so, no doubt, only — it is not, — not in this case. No one player can give exactly what Mackenzie's song requires; its outlines are too large, perhaps too severe; its contrasts, on a small scale, are lost; the pianoforte part lacks color and that liquid quality which blends with the violin. As orchestrated for the graver strings, with wood-wind and horns, this accompaniment starts into life; subdued and sombre, it is true, but, like the far background of rocks in dark trees in an old Italian picture, throwing into vivid relief the foreground figure of the beautiful song. Nothing has really been added in the way of *notes* to the original piece, but there is that in it which is capable of being reduced to tame realism by small conditions.

All this may count in Mackenzie's favor or the reverse, but if the latter, then it must be conceded that he has in large measure the "good qualities of his defects." His ideas are noble, his aims uniformly high, his workmanship masterly, at once comprehensive and minute. No detail is omitted in his scores; no trouble is spared. And, fortunately for him, he lives in an age when the means of musical presentment tend, in every respect but one, towards increase in mass, in breadth, in magnitude. The solitary exception is in the matter of great individual singers, whose numbers seem to diminish, and whose vocal power, when they do appear, has hard work to maintain its preëminence over the multitudinous background, insomuch that things look more and more as if the ultimate choice for singers (and that at no distant date) may lie between quantity and quality of voice, *both* of these being beyond the reach of any one mortal to attain.

But for great instrumentalists, for grand orchestras, for massive choruses, for wide-spread musical culture, there has been no age like the present. And we may confidently hope that abundant work for all of these will be found in some coming *magnum opus* of Alexander Campbell Mackenzie.

Florence A. Marshall

C. VILLIERS STANFORD.

Reproduction of a photograph from life by Window & Grove, London.

CHARLES VILLIERS STANFORD

CHARLES VILLIERS STANFORD was born at No. 2 Herbert Street, Dublin, on the 30th of September, 1852.

His education, from the cradle, was such as befitted a prospective "Child of Art." His father, John Stanford, was a distinguished lawyer; Registrar to his cousin, Lord Chief Justice Doherty, Examiner in the Court of Chancery and Clerk of the Crown for County Meath. But his chief interest to artists lies in the fact that he was well known both in Dublin and in England as the best bass singer of his day, his reputation being so high that when Mendelssohn's "Elijah" was performed for the first time in Dublin, he was selected as the exponent of the principal part, which he sang with a truth of expression such as few amateurs are capable of achieving. He had, indeed, been well prepared for this by hearing Herr Staudigl's magnificent interpretation of the part, at its first performance at Birmingham, where he made the acquaintance of Mendelssohn, and had the happiness, after the performance, of entertaining him at a cosy little supper, in company with Sir Sterndale Bennett and Mr. Joseph Robinson of Dublin.

Lablache taught him the part of Leporello, with all the early traditions handed down from Mozart himself — now, it is much to be feared, on the road to oblivion — and perfected him in it, in connection with an amateur performance of "Don Giovanni" directed by himself, in which Mr. Stanford achieved a new success, second only to that of his "Elijah." His friendship with the *Basso magnifico* was, indeed, a very intimate one; and Lablache, with Thalberg and Joachim, was an ever-welcome recipient of his chivalrous hospitality.

This was, truly, a fitting father for the future Cambridge professor; and his mother — Mary Henn, daughter of William Henn, Esq., Master in Chancery — was equally well known as one of the best amateur pianists of her day.

It is well for the embryo artist to be surrounded by the influence of such enthusiastic lovers of art as these; and the future professor was equally happy in his early literary associations; for his uncle, the Rev. Charles Stuart Stanford, Rector of St. Thomas's, Dublin, was a classical scholar of high reputation, the author of a well-known edition of Plato's *'Απολογια*, and the husband of Pamela, daughter of Sir Guy Campbell, and grand-daughter of the famous literary heroine — Pamela, Lady Edward Fitzgerald.

The instrument for which the boy evinced his earliest predilection was the violin, and to this he remained faithful until his mother began to teach him the pianoforte. He was taught later on by Miss Meeke, a pupil of Moscheles; then by Mr. Joseph Robinson; and later still by Sir Robert Stewart, the present Professor of Music in Dublin University. For composition, he was placed under Mr. Arthur O'Leary and Sir Robert Stewart, who also gave him lessons on the organ. Before he had completed his sixth year, he began to produce original hymn-tunes and other sacred music of a simple kind; and at Christmas, 1859, he composed a march which formed part of a pantomime performed at the Dublin theatre. In the meantime his pianoforte-playing improved so rapidly that before he had completed his tenth year he gave a semi-public "pianoforte recital" with most encouraging success. His general education proceeded, meanwhile, satisfactorily enough at Mr. Tilney Bassett's preparatory school; and he now frequently played the organ during the services at St. Stephen's church, where not a few of his own anthems were sung. He also took pianoforte lessons from Mr. Michael Quarry, one of Moscheles' last pupils, from whom he imbibed a marked taste for modern music of the latest school and a genuine love for the great works of Brahms and Wagner.

In 1860 he heard an opera for the first time — Flotow's "Martha;" even at that early age he was

scandalized at the introduction by Mlle. Patti of "Comin' through the rye" for an *encore*.

We have heard on his own authority many amusing anecdotes of this period. For instance — when he first heard drums and trumpets in the orchestra they made him cry; whereupon Sir Charles Halle added to his distress by telling him that he would hear much louder noises than that as time progressed.

Soon after this he came to England, where he took pianoforte lessons from Herr Pauer, and made the acquaintance of Sir Arthur Sullivan, Sir George Grove, Mr. Frederic Clay and Mr. Chorley. Here also he heard Madame Goldschmidt, the first singer who "indelibly impressed" him, though she had many years previously relinquished her career on the stage.

This visit was a brief one. On his return to Dublin he gave some concerts and prepared for hard and regular work. But now occurred a very important event in his artistic career. In 1870 he obtained a "Choral Scholarship" at Queen's College, Cambridge, and thus first entered the University with which he afterwards became so intimately connected. In 1871 he also gained a "Classical Scholarship," and at once entered upon his academic course of study. In 1873, he succeeded Dr. Hopkins as organist of Trinity College, whither he then migrated; and in 1874, he took his B. A. in the "Classical Tripos."

Not long before this he had founded the first musical society in Cambridge in which ladies publicly sang in chorus. This was called "The Amateur Vocal Guild," and its most meritorious achievement was the production, for the first time in England, of J. S. Bach's "Gottes Zeit," under the direction of its founder, who having been appointed, in 1872, conductor of the "Cambridge University Musical Society," now succeeded in amalgamating the two institutions; whereupon the title of "The Amateur Vocal Guild" was abandoned, and, under that of the "Cambridge University Musical Society," the associated bodies inaugurated their union in 1873 by a performance of Sir Sterndale Bennett's "May Queen," conducted by the composer himself.

In August, 1874, the young musician, having received leave of absence from his appointments, travelled to Leipsic, armed with letters of introduction from Sir Sterndale Bennett; and here, during the winter of 1874–1875 he studied under Carl Reinecke, the then director of the Leipsic "Gewandhaus Concerts." In 1876, he studied in Berlin under Kiel; and returning soon afterwards to England, proceeded M. A. in 1877; wrote an overture for the Gloucester Festival in the same year; and also a setting of Psalm XLVI., performed at Cambridge on May 22nd, and afterwards at the Richter concerts in London. He had already, at the desire of Lord Tennyson, composed the overture, *entr'actes*, and incidental music, to the Poet Laureate's "Queen Mary," produced at the Lyceum Theatre in 1876; and in 1879 he produced his "First Symphony in B-flat," at the Crystal Palace Concerts.

Having now permanently settled at Cambridge, Mr. Stanford followed up this promising start in the field of English composition with untiring zeal, and ever increasing success.

In 1881 he produced his first opera, "The Veiled Prophet of Khorassan." The libretto of this was written by Mr. W. Barclay Squire, whose keen perception of the dramatic capabilities of Moore's well-known story, aided by the scholarlike grace with which he has embodied its most stirring scenes in a frame-work of true English poetry, has enabled him to produce a work which may fairly be accepted as a model for this kind of writing. That no one has felt this more strongly than Professor Stanford is sufficiently proved by his masterly treatment of the libretto he was fortunate enough to secure. Though extremely original, in the best sense of the word, this treatment is never strained. The composer remembers, throughout, that even dramatic exigencies can never condone the transgression of those fundamental laws which have been ordained for the purpose of defending true art from the presentation of that which is hideous or unlovely. This wholesome reticence is strikingly exemplified in the music assigned to Mokanna. Many a young composer would have been tempted to represent physical ugliness by ugly musical progressions; yet, without a trace of this revolting symbolism, Dr. Stanford makes us feel the horror of the scene in which the false prophet voluntarily betrays his own ghastly secret, long before the moment at which he actually unveils himself. The character of the watchman's song, the "Bower of Roses," and Azim's beautiful air, is charmingly melodious; and the music which signals the rising of the magic moon is powerfully dramatic. But the true interest of the piece cul-

minates in the parts of Zelica and Azim. The expression of passionate emotion, whether tender or powerful, is indeed one of Professor Stanford's strongest points. When the situation calls for this, his resources never fail him. His success with it is certain; and many of his finest passages owe their most potent charm to the secret of its presence.

We have dwelt somewhat in detail upon this charming opera, because its history is curiously significant. It was first performed in German, at the Court Theatre at Hanover in 1881, and now, as we write, it has reappeared in Italian with marked success at Covent Garden Theatre, with Madame Nordica in the principal part. But it has never yet been sung in the original English.

Three years before the first production of "The Veiled Prophet," Dr. Stanford married Miss Jennie Wetton, daughter of Champion Wetton, Esq., of Joldwynds, Surrey.

On the death of Sir George Macfarren, he succeeded him as professor of music at the University at Cambridge, and received the honorary degree of Mus. Doc.

His interest in the "Cambridge Musical Society" has never flagged. Under his direction it has produced many important works, new and old, with most encouraging success; and its members have lately presented him with a handsome piece of plate, accompanied by a present to Mrs. Stanford, in acknowledgement of his faithful and zealous services. He also founded the "Cambridge Symphony Concerts," with scarcely less success.

But Professor Stanford's greatest work at the University has been the entire re-organization of the statutes under which degrees in music are conferred. These now make "residence" compulsory, and the advantage of this change, both to the art, and the profession of music, is incalculable.

In 1892 he resigned his appointment as organist of Trinity College — where he was succeeded by Dr. Allan Gray — and removed to London; an arrangement rendered necessary by his grave responsibilities as professor of composition and orchestral playing at the Royal College of Music, and as conductor of the Bach Choir.

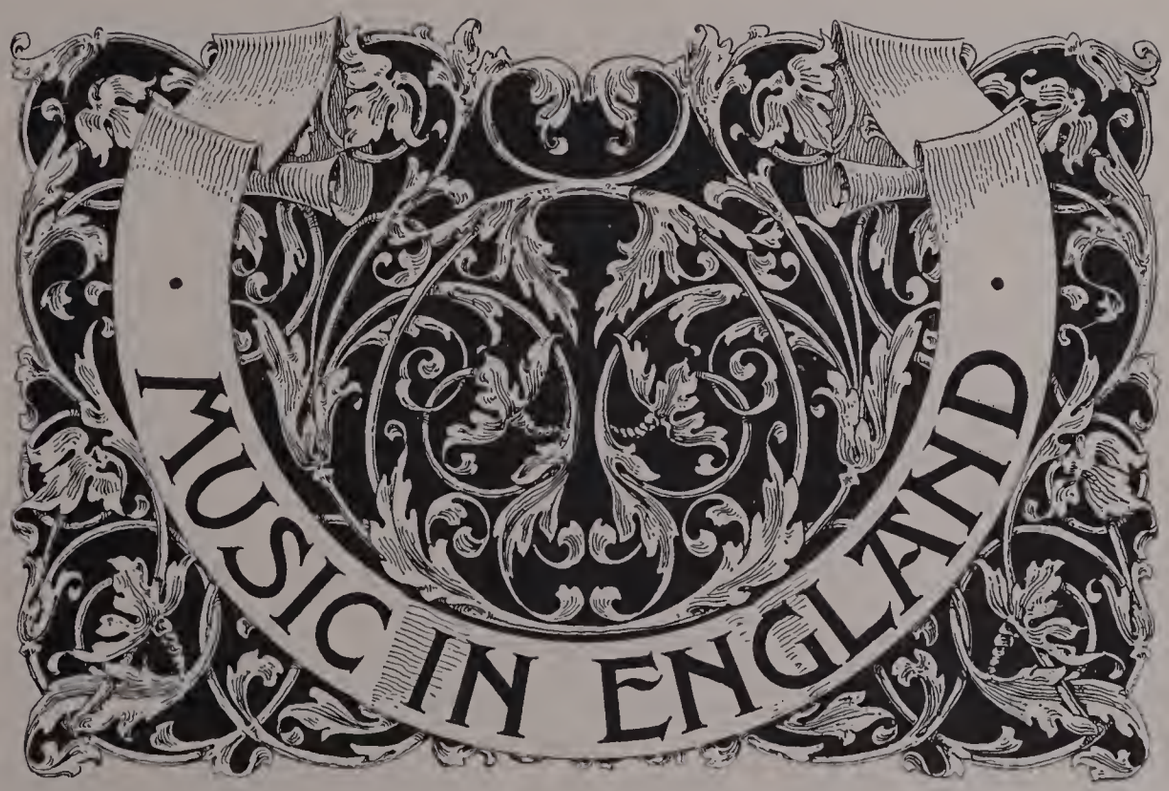
Among the works not hitherto mentioned, are: a second opera, "Savonarola," produced at Hamburg, and again at Covent Garden Theatre in 1884; a third, "The Canterbury Pilgrims," produced at Drury Lane in the same year; an oratorio, "The Three Holy Children," produced at the Birmingham Festival in 1885; another oratorio, "Eden," — perhaps the finest of his works — with an exceptionally fine libretto by Mr. Robert Bridges, produced also at Birmingham in 1891; an "Elegiac Symphony" (No. 2); an "Irish Symphony" (No. 3); a "Symphony in F" (No. 4); the "Eumenides" of Æschylus, and the "Œdipus Tyrannus" of Sophocles, in the original Greek; and choral settings with orchestra of Tennyson's "Carmen Seculare," "The Revenge," and Campbell's "Battle of the Baltic."

In chamber music Professor Stanford has written a Suite, Op. 2, and a Toccata, Op. 3, both for pianoforte; a sonata in A, for pianoforte and cello, Op. 9; a sonata in D, for pianoforte and violin, Op. 11; three Intermezzi for pianoforte and clarinet, Op. 13; a string quartet in F, Op. 15; a sonata in D-flat for pianoforte, Op. 20; a pianoforte quintet in D minor, Op. 25. Important orchestral works not already mentioned are, a suite for violin and orchestra, Op. 32, and the overture, "Queen of the Seas," Op. 33, written for the Armada Tercentenary. An "Elegiac Ode" (Walt Whitman) for soli and chorus, Op. 21, written for the Norwich Festival, 1884, and Psalm CL., for soprano and chorus, Op. 27, for the Manchester Exhibition, 1887. To these must be added the list of his larger choral works already given. He has also composed concertos with orchestra, for pianoforte and for violoncello. For the voice he has published eight songs, by George Eliot, Op. 1, six songs, by Heine, Op. 4; six songs by Heine, Op. 7; six songs, Op. 14; three "Cavalier Songs" (Browning), Op. 18; six songs, Op. 19. In church music he has published a Morning, Communion and Evening Service, in B-flat, Op. 10, and an Evening Service for chorus, organ and orchestra, Op. 12; also two hymns by Klopstock, Op. 5 and Op. 16. Even from this incomplete list it will be seen that Professor Stanford has been an industrious composer, and that he has devoted himself to what is highest and most ennobling in his art.

As a composer he is prominent among those who are lending distinction to English music and are giving it greater importance than it formerly enjoyed on the continent. Of late years, England has shown marked advance in producing musicians of the first rank; in other words, musicians who have distinguished themselves in the higher departments

of Art. Fifty years ago, the reputation earned by Sir Sterndale Bennett in Germany was high enough to maintain the credit of the English school in face of any amount of critical depreciation. Old prejudices are not easily dispelled; but the generous recognition of English talent manifested at that period is never likely to be forgotten in either country. The last quarter of this century has shown a marked advance in this respect; and thanks to such men as Stanford, Parry, Mackenzie, Cowen, and others, a still brighter future is now in store for English musical art. Professor Stanford is distinctively a potent element in the reform that is taking place, and as he is still a young man, his career of usefulness is in its very prime. He is of the modern school, but his music does not show any leaning toward its excesses. It is original without a trace of that mere striving after effect which sacrifices everything to novelty. His melody is clear, noble and refined, he is loyal to form as it was handed down by the older masters, and though learned, he is free from pedantry and from that dryness which is the result of knowledge without inspiration. His instrumentation is rich without overloading, and is delightful in the discreet skill with which it makes use of all the resources of the modern orchestra, in its refinement, its clearness, and its absence of sensationalism. He is equally at home in symphony, oratorio, chamber music and opera, in all of which he has won distinction alike great and deserved, and he has already won a name that must hold a lasting place in the history of that art of which he is so loyal and aspiring a follower.

W. S. Rockstro.


MUSIC IN ENGLAND

MUSIC IN ENGLAND

USICAL historians, until within a very recent period, were unanimous in the belief that the earliest school of regular composition, of which any trustworthy record could be traced, was the "First Flemish School," as represented by the works of its acknowledged leader, Guglielmo Dufay.

There was, indeed, a tradition of the 16th century which attributed the invention of counterpoint to the famous English master, John of Dunstable; but, since this rested upon no stronger foundation than an uncorroborated assertion of Joannes Tinctoris (a writer of deservedly high repute, though not above all suspicion of error, who died in the year 1520), no thoughtful critic ventured to accept it, in face of the overwhelming mass of evidence tending to prove that the art of counterpoint was not, and could not have been, invented by any single master, but was gradually developed from the *Organum*, or *Diaphonia*, practised by Hucbald of St. Amand, Guido d'Arezzo, and other monks of the early middle ages, to whom we owe the oldest accounts that have reached us of the infancy of mediæval music. This fact, indeed, is so well authenticated, that it may fairly be accepted as certain. It was so accepted, more than a hundred years ago, both by Dr. Burney and Sir John Hawkins, whose researches throw much valuable light upon the subject. But, in their time, and for many years afterwards, the general belief in the right of the "First Flemish School" to rank as the parent of all others remained unshaken.

Since the middle of the present century, however, records have been discovered, conclusively proving that at least two very advanced schools of composition existed in England, at a period long anterior to the birth of Flemish Art; the earliest of them attaining a high degree of development, two centuries at least before Guglielmo Dufay was born. And the influence of these two schools upon the earlier phases and subsequent progress of English music was so important, that it would be difficult to overrate the interest attached to their history.

The "First English School" reached the climax of its excellence during the opening years of the 13th century, under the leadership of John of Fornsete, its reputed founder. The most important record of its history that has as yet been brought to light is a volume, formerly the property of the great Benedictine Monastery at Reading, and now preserved among the Harleian manuscripts, in the British Museum [No. 978]. This priceless *codex*, now known as the "Reading Manuscript," was written in the year 1226,* by John of Fornsete himself, who was then one of the Reading monks, and who is proved, by the chartulary of the monastery, to have been still living, in the year 1236. The volume contains, besides a number of plain chant melodies, four Latin motets for three voices, to one of which, *Ave gloriosa Mater*, a fourth part, called *Quadruplum*, has been added, by a later, but still very early mediæval transcriber; and, greatest treasure of all, a composition for six voices, in the form of a *Rota*, or Round, adapted to some verses, in the northern dialect, beginning *Sumer is icumen in*. So charming is the freshness of this little "Spring Song" — now known as *The Reading Rota* — with its cheery glow of melody and playful imitation of the song of the cuckoo, that, without positive proof of its antiquity, we should be tempted to assign it to a very late period indeed; and its six-part counterpoint convincingly proves that the

* The authenticity of this date was proved beyond an possibility of doubt, by the late Mr. William Chappell, the correctness of whose conclusions is now universally admitted.

Neither Burney nor Hawkins, though they were well acquainted with the manuscript, suspected its great antiquity, or at least ventured to assert it. The German historian Ambros, assigned a much later date to it in the earlier portion of his great work; but in his fourth and last volume assented to Mr. Chappell's conclusions, though it is evident that he could never have seen the manuscript itself.

school in which it was produced could have been no new one, and could only have attained so high a degree of excellence after passing through a long period of progressive development.

But the "Reading Manuscript," though it more than suffices to demonstrate its high state of advancement is not, happily, the only monument of the "First English School" that has been preserved to us. Not many years ago, the indefatigable researches of Mr. William Chappell brought to light no less than four more compositions of the same early school, contained in another manuscript volume, which, in allusion to a copy it contains of the *Angelus ad Virginem* mentioned in "Ye Millere's Tale," we have elsewhere designated as "the Chaucer manuscript." This venerable document, second only in value to that already described, was formerly the property of the Royal Society, but now forms part of the Arundel manuscript, in the British Museum [No. 248]. Its most interesting treasures are, a beautiful English hymn, *Quen of euene for ye blisse*, for two voices, and a Latin motet, *Salve virgo virginum*, for three; and these, taken in conjunction with the Reading motets, and *Rota*, prove the existence and antiquity of the "First English School" beyond all possibility of controversy. That we possess no farther records of it, susceptible of chronological verification, is less to be wondered at, as we shall presently see, than the almost miraculous preservation of these two.

The "Second English School," founded by John of Dunstable, erroneously described by Joannes Tinctoris as the inventor of counterpoint, is also represented by a monument of great value and interest, of a portion of which several early and presumably contemporary copies exist.

This record, now known as "The Cambridge Roll," consists of twelve carols and a patriotic song, written upon a roll of parchment seven inches wide and six feet seven inches long, preserved in the Library of Trinity College, Cambridge. A valuable guide to its date is afforded by the patriotic song, a pæan of thanksgiving for the victory at the Battle of Agincourt, fought in 1415, soon after which, it is evident that the manuscript was written. The greater part of the music is in two-part counterpoint, the *Canto fermo* being in the lowest part; but a portion of the song, and of two of the carols, is written in three parts. The poetical text is English, accompanied in each case with a Latin refrain. The title of the song is, "*Our kyng went forth to Normandy*, with the refrain: —

> "*Deo gracias, Anglia,*
> *redde pro victoria.*"

The strong feeling of individuality perceptible throughout the entire series of these remarkable works leads to the belief that they are all by the same composer; and certain peculiarities of style point to John of Dunstable himself as their most probable author. Be this as it may, they are certainly a product of his school, which must have been anterior to that founded in the Netherlands by Guglielmo Dufay, since the English master was living and rapidly advancing to high reputation at the time of the Battle of Agincourt, and died — as we learn from the epitaph engraved above his tomb, in the church of St. Stephen, Walbrook, in London, and preserved by Stowe — in the year 1453; while Dufay survived him no less than twenty-one years, dying on the 28th of November, 1474.

These chronological *data* clearly prove the "First and Second English Schools" to have been the earliest founded in Europe, and their technical merit is sufficiently indicated by the high degree of development they exhibit. The next in point of antiquity is undoubtedly the "First Flemish School," which attained its climax of perfection under Guglielmo Dufay, during the twenty years following the death of John of Dunstable in England. With the merits and style of the Flemish composer we are not now concerned; but it is certain that under his leadership, Flanders attained a well-deserved reputation which made it for many years the most renowned art-centre in Europe.

During this period the progress of music was fatally retarded in England by the ravages which accompanied the "Wars of the Roses." To the pillage and destruction inseparable from long-continued civil war, we no doubt owe the loss of many precious records; and it is quite possible that English art may have made advances of which no trace can now be discovered. But we must accept the fact, that so far as its monuments are concerned, it seems by no means to have held its own against the rapid progress contemporaneously made upon the Continent.

So great is the paucity of records referable to the latter half of the 15th century, that all we can ascertain with regard to the "Third English School" is that it was founded during the reign of

King Edward IV., and that its chief leaders, John Hamboys, Mus. Doc., Thomas Saintwix, Mus. Doc. and Henry Habengton, Mus. Bac., were the earliest recipients of collegiate musical degrees whose names are mentioned in the annals of art. Of their works we know nothing, though it is quite possible that, even of these, some traces may yet be brought to light.

With the "FOURTH ENGLISH SCHOOL" the case is far different. The founder of this was Robert Fayrfax, a voluminous and extremely interesting composer, who took the degree of Mus. Doc. in 1511, and much of whose work has fortunately been preserved in the Fayrfax manuscript, in the Music School at Oxford, together with compositions by Roland Davy, Gilbert Banester, William of Newark, Syr John Phelyppes, and other contemporary masters, all strongly impressed with the style which then prevailed in the Netherlands.

It is at this point that music in England began to retrieve its lost ground; and, not very many years later we find its achievements fairly on a level with the best contemporary productions of Flanders or Italy, the works of Palestrina alone excepted. It is true that it had to begin again on the lines laid down during the period of its decadence by the Continental schools; but its new departure was a successful one and rapidly brought forth abundant fruit.

The "FIFTH ENGLISH SCHOOL," founded by John Redford, organist of Old Saint Paul's about the year 1520, afforded noble evidence of this. No more convincing proof of its excellence need be sought for than the anthem, *Rejoice in the Lord*, by the founder himself, a work which for breadth of conception, purity of effect, and masterly contrapuntal treatment, is exceeded by no other production of the period, either English or Continental. Redford was born in 1491, and died in 1547; and as his position as organist of the Cathedral was a prominent one, he may safely be regarded as the typical English composer of the first half of the 16th century. It is unfortunate that so little of his work has been preserved or discovered. A motet, *Vesti precincti*, still exists in a fragmentary form in the library of Christ Church, Oxford; but as the tenor part is wanting it would be manifestly unfair to criticise its merits. But he did not stand alone, nor was his school by any means a narrow one. His work was at least equalled in excellence by that of his contemporary, Richard Edwardes, whose lovely madrigal, *In going to my lonely bedde*, exhibits all the finest characteristics of the period, accompanied by an individuality of style which shows its author to have been inspired by genius not a whit less true than that possessed by the most accomplished madrigalists of Antwerp, Venice, or even Rome itself. Works of exceptional beauty like this stand forth in the annals of many important schools as landmarks, showing the level they obtained at the period of their highest excellence; and the testimony afforded by Redford's anthem and Edwardes' madrigal would alone have sufficed to stamp the "Fifth English School" as a very remarkable one; but its credit is supported by many another name of worthy import. John Merbecke, the author of the *Booke of Common Praier, Noted*, though he survived Redford by nearly forty years, dying in 1585, was a member of the same artistic confraternity. So also was John Shepherde, of whose works a considerable number have lately been discovered, and found to be of great technical excellence. So also were Robert Johnson, John Taverner, George Etheridge, John Hake, Robert Parsons, John Thorne, Mark Smeaton, executed in 1536, Thomas Abel, who met with a similar fate in 1540, and one of the most deservedly celebrated of Royal Musicians, King Henry VIII. himself, among whose numerous works the anthem "*O Lord, the Maker of al thynge*," and the merry carol "*Pastime and good company*," are worthy of a place in the best collections of the period.

At the first outbreak of the Reformation these composers were all living and zealously cultivating the art they loved; their works, therefore, were not exposed to the earlier spoliations of the monastic and Cathedral Libraries. But they suffered severely from the iconoclasm of the Roundheads at a later period, and a vast number of their productions have undoubtedly perished, though a fine collection still remains to us among the treasures preserved in the libraries of Christ Church and the Music School, at Oxford.

The "SIXTH ENGLISH SCHOOL" showed a still greater advance than that we have just described; and in this, polyphonic art — the strict contrapuntal style of composition, in which every vocal part was of equal importance with the rest, and took an equal share in the development of the general idea — reached the highest point of perfection it was destined to attain north of the Channel. It was

founded, about the year 1550, by Dr. Christopher Tye, who, among other notable works, published the *The Actes of the Apostles, translated into Englyshe Metre, with notes to eche to synge and also to play upon the Lute* (London, 1553). The "Englyshe Metre" mentioned on the title-page is little better than a collection of doggerel rhymes strung together for the purpose of serving as a *raison d'être* for the "notes," but the music is truly beautiful, entirely free from the stiffness and crudity of the earlier schools, as broad and effective as that of Redford, and so flowing and melodious in style that its contrapuntal ingenuity is entirely forgotten in the grace of its rhythmic swing. Besides these interesting little inspirations, for they well deserve that title, Tye composed a number of motets, fourteen of which are preserved in the library of Christ Church, Oxford, as well as many English anthems, of which the same library boasts seven. But the greatest of his works hitherto discovered is a Mass for six voices, entitled *Euge bone*, of which the Music School at Oxford contains a complete manuscript copy, and a fragment of which will be found among Dr. Hullah's "Vocal Scores."

Christopher Tye, however, though the undoubted founder, was by no means the sole, or even the most brilliant ornament of this magnificent school, which was enriched by the genius of Robert Whyte, Richard Farrant, Dr. John Bull; the great madrigalists of the latter end of the century, to be mentioned hereafter, and, greatest of all, Thomas Tallys, William Byrd and Orlando Gibbons.

Thomas Tallys (Talys, or Tallis) is perhaps the best known of all the composers of this brilliant period, though it is doubtful whether many, even of his warmest admirers, are aware of the immense amount of work he accomplished during his long and active life. The exact date of his birth is unknown, though there are strong reasons for believing that it took place soon after the year 1510; that he was a chorister of Old Saint Paul's during the time that Thomas Mulliner officiated as organist of that Cathedral; and that he was afterwards transferred to the choir of the Chapel Royal. While still very young he was appointed organist of Waltham Abbey, where he remained until the dissolution of the monastery in 1540, when he was dismissed with "twenty shillings for wages and twenty shillings for reward."

Not long after the dissolution of the monastery, Tallys was appointed a Gentleman of the Chapel Royal. Here, after the formal authorization of the new Book of Common Prayer, during the reign of King Edward VI., he composed the celebrated *Preces, Responses, Litany*, and *Morning and Evening Service in the Dorian Mode*, all of which remain in constant use at the present day, wherever the English Liturgy is sung. The *Preces, Responses, Litany*, and *Morning, Evening, and Communion Service* were first printed, together with five English Anthems, adapted from Latin motets in the *Cantiones sacræ*, in Barnard's *Selected Church Music*, in 1641. Another edition, with some not unimportant changes, appeared in the first volume of Dr. Boyce's *Cathedral Music* in 1760; and all the different readings of the original text that have since been discovered are given, with the addition of some valuable critical remarks, in the Rev. Dr. Jebb's *Choral Responses and Litanies* (London, 1847–1857). Many other editions have since appeared; but Barnard's will, of course, forever remain the most authoritative.

In 1560 Tallys wrote nine Metrical Psalm Tunes for Archbishop Parker's English translation of the Psalter, and contributed five anthems to Day's *Morning and Evening Prayer and Communion*, and, in 1575, he composed, in conjunction with William Byrd, the first set of the celebrated *Cantiones sacræ*. This work was printed under letters patent, granted by Queen Elizabeth to Thomas Tallys and William Byrd, giving them the exclusive right of printing music and music paper for twenty-one years, with a penalty of forty shillings for infringement of the privilege. Sixteen of these *Cantiones* are by Tallys and eighteen by Byrd — who, however, afterwards printed another set entirely his own.

But the most remarkable of Tallys' works is undoubtedly his celebrated motet, *Spem in alium non habui*, for forty voices, disposed in eight choirs of five voices each. No early manuscript of this wonderful composition is now known to be in existence. The oldest that can at present be discovered is one in the hand-writing of Mr. John Immyns, the founder of the Madrigal Society. Of the trustworthiness of this there is no doubt; though the source upon which it is based is unknown. It is now preserved in the Royal Library at Buckingham Palace.

Next in authority to Mr. Immyns' transcript is one, formerly in the Library of the Sacred Har-

monic Society, but now transferred to that of the Royal College of Music, at Kensington Gore. A third transcript was acquired by the British Museum, in 1876; and, upon the authority of this, the work was published a few years since in London. It is difficult, of course, to organize a satisfactory performance of a work for so many voices; but the task was successfully accomplished in London, many years ago, by the late Mr. William Hawes; again, some years afterwards, by Mr. Henry Leslie; and, in 1890, by the Madrigal Society, under the direction of Dr. Bridge.

In addition to the works already mentioned, Arnold gives, in the first volume of his *Cathedral Music*, an anthem adapted to the metrical version of Psalm C, *All people that on earth do dwell*, and Hawkins has printed, in his *History of Music*, a madrigal for four voices, *Like as the doleful dove*.

Among the works still remaining in manuscript, one of the most interesting and suggestive is the bass part of a Morning, Evening and Communion Service, in Canon "two in one," in the Dorian Mode, preserved, together with the bass part of some Psalms, transcribed in an old Part-Book, formerly the property of Bishop Juxon, and now in the library of St. John's College, Oxford. A great number of Latin motets, English anthems, and other manuscript compositions for the Church, are preserved in the British Museum; in the libraries of Christ Church, the Music School, and St. John's College, Oxford; in those of the Fitzwilliam Museum, and Peterhouse College at Cambridge; in that formerly belonging to the Sacred Harmonic Society and now to the Royal College of Music in London; in that of the late Rev. Sir F. A. G. Ouseley, Bart.; and in some other valuable collections. The only known madrigal is that printed by Hawkins; and the only instrumental pieces we have been able to discover are, *A Fancy for the Organ*, at Christ Church, and *A Poynct, for the Virginals*, at the British Museum.

Thomas Tallys died on the 23rd of November, 1585, and was buried in the chancel of the parish church at Greenwich, where some of the chief events of his life were recorded in a quaint poetical epitaph, given in Strype's edition of Stow's *Survey of London* (1720), and reprinted by Burney and Hawkins. When the church was rebuilt in 1710 the original brass was removed, but another has since been placed in the present church.

Doubts have been sometimes expressed as to whether Thomas Tallys ever really accepted the doctrines enforced by the Reformation. There is, indeed, strong reason for believing that, like his pupil, William Byrd, he remained a Catholic at heart until his dying day, and, in common with many others, conformed to the public change of religion only so far as was necessary in order to escape the severe penalties inflicted upon those who adopted the opposite course. The terms of the epitaph at Greenwich tend to confirm the view, and, in any case, it is certain that he yielded to force of circumstances sufficiently to enable him to retain his position as Gentleman of the Chapel Royal, from the time of his appointment under King Henry VIII., through the entire reigns of King Edward VI. and Queen Mary, until his death during that of Queen Elizabeth.

As we give a detailed biography of William Byrd in another part of our work, it is needless to dwell upon his history here, farther than by saying, that his influence upon the English School was fully equal to that exercised by his master, Tallys; and that he was fully his equal in contrapuntal learning and ingenuity, though his genius was of sterner mould, and never tempted him to cultivate the grace and expression which constitute the most potent charm of Tallys's more genial compositions.

This cannot be said of their fellow-schoolman, Richard Farrant, whose tender grace was unsurpassed at the time he wrote, and would almost lead to the belief that he must have studied in Italy. This, however, is in the highest degree improbable, although it cannot be denied that his style shows great affinity with that of the Venetian School, bearing, sometimes, a marked resemblance to that of Giovanni della Croce. The date of his birth is unknown; and also that of his first appointment as a Gentleman of the Chapel Royal. But it is certain that he resigned this appointment in 1564, in order that he might accept those of Master of the Children, Lay-Vicar, and Organist, at St. George's Chapel, Windsor. Here he remained for five years, living in a house within the precincts of the castle called "The Olde Commons."

On the 5th of November, 1569, he was re-appointed Gentleman of the Chapel Royal, and this position he retained until his death, which took place on the 30th of November, 1580.

Unhappily, a very few only of Farrant's delightful

compositions have been preserved to us. He is known to most of his admirers only by three English anthems, *Call to Remembrance*, *Hide not Thou Thy face*, and *Lord, for Thy tender mercies' sake*, and a *Morning and Evening Service*, in the ninth mode, transposed by Dr. Boyce, a tone lower, and described as in the key of "G, with the lesser third." Another anthem for four voices, *O Lord, Almighty God*, attributed to him, will be found in the British Museum [Add. MSS. 7340]. Two madrigals, or rather one madrigal in two parts, *Ah! Ah! Alas!* and *You salt sea Gods*, and the Organ part only of an anthem, *When as we sate in Babylon*, are preserved in the Library of Christ Church, Oxford; and Mr. Barclay Squire has lately discovered, at the British Museum, a madrigal, *Oh, Jove! from thy high throne caste downe*, which appears to be intended for an alto voice, accompanied by four instrumental parts. These are great treasures, but it is much to be feared that not many more such are likely to be discovered. We can only congratulate ourselves that even this much has been spared to us from the general wreck of the 17th century; but Farrant's compositions were among the last we could afford to lose, from a period at which English Art had attained a level which was not exceeded in any school in Europe. It is no bias of national *amour propre* which prompts us to say this. A Venetian ambassador, writing from the Court of King Henry VIII, told his correspondent: —

"We attended High Mass, which was sung by the Bishop of Durham, with a right noble Choir of Discanters." And again: "The Mass was sung by His Majesty's Choristers, whose voices were more divine than human. They did not chaunt, like men, but gave praise, like Angels. I do not believe the grave bass voices have their equals, anywhere."

The last composer in England who practised the true contrapuntal art of the 16th century in all the purity of its best period was Orlando Gibbons. Though living in a transitional period, and continuing to write at a time when even in Italy the art of Palestrina himself was discarded for the new monodic style, he never committed that unpardonable sin against the canons of true art, that senseless mixture of styles, which, in the fruitless effort to combine incompatibilities, corrupts both forms, while giving birth to a heterogenous monster, as offensive to good taste as it is false to every phase of artistic and natural truth. His magnificent anthem for six voices, *Hosannah to the son of David*, and his lovely little madrigal for five voices, *The Silver Swan*, are as pure in their contrapuntal treatment as the purest productions of the preceding school; and this faultless style he scrupulously retained until the end of his days, though he lived till the year 1525 — a full quarter of a century after the formal abandonment of counterpoint in Italy for the newly-invented *monodia* of Jacopo Peri, Claudio Monteverde and Emilio del Cavaliere.

His life was not an eventful one in the ordinary acceptation of the word, though its influence upon the development of art during the first quarter of the seventeenth century was very striking.

He was born at Cambridge in 1583, of a family in which, as in that of the house of Bach, musical genius was hereditary. He is believed to have been the son of William Gibbons, one of the "Waits," or "Watch," whose duty it was to sing and play carols by night in the service of the municipality of Cambridge. His elder brother, the Rev. Edward Gibbons, born about 1570, graduated as Mus. Bac. at Cambridge, and in 1592 took his *ad eundem* at Oxford, was appointed about the same time succentor, organist, priest vicar, and Master of the Children, at Bristol Cathedral, and retained these benefices until the choir and organ were silenced by the Roundheads in 1644. Soon after the outbreak of the Great Rebellion he advanced £1000 to King Charles I., for which his estates were afterwards confiscated, and himself and three grandchildren turned penniless into the world, when he was more than eighty years old.

Another brother, Ellis Gibbons (known chiefly through two madrigals, *Long live fair Oriana*, and *Round about her chariot*, contributed to "*The triumphs of Oriana*") was appointed organist of Salisbury Cathedral towards the close of the 16th century and retained the appointment until the year 1601, after which all record of him is lost.

Orlando himself was born at Cambridge in 1583, and appears to have been educated in the Choir of one of the College Chapels. His progress must have been rapid and remarkable, for in 1604, though barely twenty-one years of age, he was appointed organist of the Chapel Royal, *vice* Arthur Cook deceased. One of his earliest works was "*Fantasies of III. Parts for Viols*" (London, 1610); a set of little pieces abounding in quaint

fancies and ingenious conceits, which are genially followed up in his compositions for the virginals, published in "*Parthenia*," in 1611, in conjunction with similar pieces contributed by Byrd and Dr. John Bull. But the graver phase of his genius first manifested itself in the "*First set of Madrigals and Motets of Five Parts*," printed in 1612, a work containing compositions which, though written in strictest accordance with the laws of the venerable school to which they belong, sound as fresh and genial to modern ears as if they had been written but yesterday. Grander still, and universally regarded as one of the noblest monuments of contrapuntal art that has been preserved to us is his anthem for eight voices, *O clap your hands*, composed together with its Second Part, *God is gone up*, as an "Exercise" for the degrees of Bachelor and Doctor of Music which he took "by accumulation" at Cambridge in 1622. Few compositions of any school are likely to outlive the memory of this; yet, except in its more extended scope, it can scarcely be said to have attained a higher level than the *Hosannah to the Son of David* already alluded to.

In 1623, one year after taking his degree,—Orlando Gibbons contributed to George Wither's *Hymns and Songs of the Church*, sixteen simple tunes, consisting of a melody, supported by a thorough bass. Some few of these still remain in general use, but the greater number are forgotten, in consequence of metrical peculiarities connected with the original text. In the same year, he succeeded John Parsons as organist of Westminster Abbey. Two years later he composed an ode and other music for the marriage of King Charles I., and travelled to Canterbury to direct its performance; but, while there, died of small-pox on the 5th of June, 1625.

By his wife, Elizabeth Patten, Orlando Gibbons had seven children, of whom two sons and four daughters survived him. The sons, Christopher and Orlando, were both musicians; and of the former we shall have to speak again, when treating of a later school. Of the compositions he bequeathed to posterity, a great number, including twenty-three anthems, two Morning and Evening Services, twenty madrigals, the *Fantasies* and a number of smaller works, have been printed; and many more still remain in manuscript. The *First set of madrigals and motets* contains madrigals only, twenty in number, and no trace of any "Second Set" has hitherto been discovered. Besides the works published during his life-time, many were printed in 1641 in Barnard's collection of Cathedral Music. Some of the finest examples were afterward included in Boyce's "Cathedral Music"; and these were supplemented, in 1873, by a valuable volume edited by the late Sir Frederick Ouseley.

An authentic and very interesting portrait of Orlando Gibbons is preserved in the Music School at Oxford. The interest attached to his life and works would be very great, even were the merits of the latter very much less striking than they really are; for with him, the great Polyphonic School died out in England as it had died out in Italy more than a quarter of a century earlier with Palestrina, whose death took place in 1794. It is true that, in either case, a few members of the school survived their acknowledged chief; but, none the less, Palestrina in Italy, and Orlando Gibbons in England, must be reverenced as the latest representatives of a phase of Art, which, at the dawn of the 17th century, was destined to give way to that which made the triumphs of the modern schools possible, for the older *regime* could never, by any possibility, have countenanced the technical changes demanded by the newer one — changes brought about, not by the surviving disciples of Palestrina and Orlando Gibbons, but by new men, of whom we shall have occasion to speak later on. For the present, our task is to show what was done by the survivors of whom we speak.

The "Sixth English School" naturally presents itself to the student in three separate and distinctly-marked phases. Three divisions, not chronologically, but technically distinguished from each other; each being represented by a well-known and clearly-defined art-form; the first by the anthem, the English equivalent of the Latin motet; the second by the madrigal; and the third by the metrical Psalm-tune, a form so distinct that no production of any school other than the English one can ever be mistaken for it.

Up to the present moment we have chiefly treated of the phase represented by the anthem; that is to say, by Church music generally; for the style of the Mass and of the so-called English "Service" differs little from that of the anthem; which, in its turn, is, in the finest examples, identical with that of the motet. Indeed, many of the finest anthems of the older English schools are found

upon examination to be really Latin motets adapted, like some of the earlier works of Byrd, and Tallys, to English words. We may, therefore, fairly dismiss what we will call the Ecclesiastical phase of our present subject with what has already been said, and proceed at once to the achievements of the English madrigalists of the present period.

We have seen, already, that Byrd, Farrant, Orlando Gibbons, and all the most famous masters of the school, wrote madrigals, as well as Church Music; and that their works in both styles are equally perfect. This is nearly always the case with the best masters of every important School. Handel and Bach, Haydn and Mozart, Beethoven and Schubert, were equally great in their vocal and instrumental works. But, this need not, and never did, prevent a great composer from shining with special brightness in some art-form for which he entertained an all-absorbing love. Witness Handel in the Chorus; Bach in the Fugue; Schubert in the Lied; Beethoven in the Symphony. In like manner the "Sixth English School" was glorified by a veritable galaxy of madrigalists, whose works bear comparison with those of Luca Marenzio himself, and are, moreover, distinguished by certain peculiarities of style which at once pronounce them English. Chief among these masters were Thomas Morley, John Douland, John Benet, John Ward, Michael Este, John Hilton, Thomas Forde, William Cobbold, Thomas Bateson, George Kirbye, Thomas Weelkes, John Willbye, and many more, whose works are still sung with delight by the Madrigal Society, the Catch Club, the Bach Choir, the Magpie Minstrels, and other societies in which the purest forms of unaccompanied vocal part-music are made a special study, and cultivated with intelligence and honest zeal.

The first madrigals published in England in a collected form, were contained in a volume, printed by Wynkin de Worde, in 1530, and evidently unknown either to Burney, or Hawkins. As an example of musical typography, this wonderful Part-Book exceeds in beauty everything that has ever been produced, either in England, or on the Continent, since the art of printing music from moveable types was invented, at Fossombrone, by Ottaviano dei Petrucci, in the year 1501, not excepting the most brilliant specimens issued by Petrucci himself. The volume contains twenty compositions — nine in four parts, and eleven in three — by Fayrfax, Taverner, Cornyshe, Pygot, Ashwell, Cowper, Gwynneth and Jones, printed with a brilliant clearness which could only be rivalled, at the present day, by the finest steel engraving. The only copy believed to be now in existence, and preserved in the British Museum, is lamentably incomplete, comprising only the Bassus part, and the first leaf of the Triplex, containing the title and index only. We can only hope that, in these days of vigilant investigation, the remainder, or some portion of it, may even yet be discovered. No second collection appeared until 1571, when a volume was published for Thomas Whythorne, by John Daye. During the next twenty years, a notable impulse was given to the cultivation of the madrigal in England by Nicholas Yonge, a merchant, devoted to art, who obtained a rich store from his Italian and Flemish correspondents, and published fifty-seven of them, adapted to English words under the title of *Musica Transalpina*, in 1588, following up his venture by a second collection, containing twenty-four more, in 1597. In the preface to the first of these volumes the word *madrigal* is used to the best of our belief for the first time in England. William Byrd's *First Booke of Psalms, Sonnets, and Songs of Sadness and Pietie*, also appeared in 1588, followed in 1589 by his *Songs of sundrie natures;* and thenceforward the number of collections multiplied rapidly.

The most prominent figure in the English madrigalian period is unquestionably that of Thomas Morley; who, in his *Plaine and Easie Introduction to Praticall Musicke* (London, 1597), gives us his own idea of what a madrigal ought to be, together with a valuable insight into his method of working. He was born about the middle of the 16th century; was a chorister of Old Saint Paul's; studied under William Byrd; took the Degree of Mus. Bac. at Oxford, in 1588; and was appointed a Gentleman of the Chapel Royal in 1592. His *Madrigals, Ballets, Canzonets*, and other secular compositions, of which he published many volumes, are as fresh and melodious as his Church music is serious and dignified. For the *ballet* or *Fa, la*, he entertained a special affection, and spoke with unaffected admiration of Ferrabosco's works of this class; but his own ballets far exceed in freshness and beauty those of the Italian master. One of his most important works was *The Triumphes of Oriana*, a collection of twenty-five madrigals for five and six voices, two by himself, and the rest by the best

English composers of the period, all written in praises of Queen Elizabeth (under the pseudonym of Oriana), and carefully edited by Morley, in 1601. He also contributed five *Lessons* to Queen Elizabeth's *Virginal Booke*. He is believed to have died in 1604.

No less delightful, though in a different vein, than the works of Thomas Morley, are those of his contemporary John Douland, who was born at Westminister, in 1562, and after studying for several years in France, Germany and Italy, took the degree of Mus. Bac. at Oxford, in 1588, and was afterwards admitted to an *ad eundem* at Cambridge. He was celebrated as the most accomplished lutenist of his age and is mentioned in that capacity in Shakespeare's sonnet:

"If Music and sweet Poetry agree."

He wrote much excellent music for his instrument, but is best known now, by his three sets of pieces for four voices, accompanied by an *ad lib.* part for the lute. The earliest of these, entitled, *The First Booke of Songes or Ayres of foure parts with Tablature for the Lute*, was printed in 1597, and reprinted in 1600, 1603, 1608 and 1613; the *Seconde Booke* of two, four and eight parts in 1600; and the *Third and last Booke* in 1602. These little pieces, which are really short and exceedingly simple madrigals, written in a somewhat transitional style rendered necessary by the lute accompaniment, are as remarkable for their pathos as the ballets of Morley for their vivacity. *Awake, sweet Love*, and *Come again*, in the "First Booke," are still too well known, and too much admired, to need even a passing allusion; yet the rest are equally beautiful and will well repay the trouble of a careful performance.

Douland was appointed lutenist to King Christian IV. of Denmark, in 1597 and remained in His Majesty's service until 1609; after which he describes himself as "lutenist to the Lord Walden." In 1625, he was appointed one of the six lutenists to King Charles I. In 1609, he published an English translation of the *Micrologus* of Andreas Ornithoparcus, a work of great value to the theoretical student. He died in 1626, one year after Orlando Gibbons.

John Ward and Thomas Bateson, both wrote admirable madrigals and in considerable number. But among the most accomplished and most productive composers of the madrigalian period, none have acquired a more brilliant, or more justly-earned reputation than Thomas Weelkes and John Wilbye.

Thomas Weelkes, Gentleman of the Chapel Royal and organist of Winchester College and Chichester Cathedral, published no less than five collections of madrigals in the closing years of the 16th century, and the opening decades of the 17th. In 1601, he contributed one of his best works, *As Vesta was from Latmos hill descending* to *The Triumphes of Oriana;* and in the following year (1602), he took the degree of Mus. Bac. at Oxford. The date of his death is unknown. Among his best works are, *In pride of May; To shorten Winter's sadness; The Nightingale;* and the bold and fiery inspiration, *Like two proud armies.*

But in so far as the madrigal, in its purest and most comprehensive form, is concerned, the chief glory of the school rests with John Wilbye, who is universally admitted to hold, in English art, the position held in Italy by Luca Marenzio, with whose delightful works his own are fairly on a level, in display of technical perfection and artistic feeling, though they differ widely from them in their unmistakably English character. His *First Set of English Madrigals to* 3, 4, 5 *and* 6 *voices* (1598), contains some of his most beautiful inspirations. In 1601, he contributed to Morley's *Triumphs of Oriana* a very fine composition, entitled *The Lady Oriana*, one of the gems of the collection. Eight years later, he published his *Second set of Madrigals to* 3, 4, 5 *and* 6 *parts, apt both for Voyals and Voyces* (1609); and in 1614 he contributed two pieces to Leighton's *Tears or Lamentacions*. These charming madrigals, sixty-seven in all, and some *Lessons for the Lute* are the only works that he is known to have composed; though it is possible that some more may remain in manuscript. The Madrigals, *Flora gave me Fairest Flowers*, and *Lady, when I behold*, in his "First Set"; *Down in a valley, Draw on sweet night*, and *Sweet honey-sucking bees*, with its second part, *But sweet take heed*, in the "Second Set"; and *The Lady Oriana* in Morley's celebrated collection, rank first in the list of the finest works of their class that the English School has ever produced.

Of Orlando Gibbons, as a composer of Church music, we have already spoken. It will suffice to say here, that as a madrigalist, he reached the same high level. With him, this school, in its madrigalian phase, died out as completely as it died with him, also, in its ecclesiastical branch.

Of the third phase of the "Sixth English School," that in which it produced its treasures of metrical Psalmody, we have yet to speak.

With the advent of the Reformation, a new style of Sacred Music was called into existence. The music of the Mass was no longer sung in the services of the new religion. It was indeed, wholly incompatible with them. Moreover, the members of the general congregation now took a far more prominent share in the ceremonies connected with the celebration of public worship than they had ever previously been permitted to do. Among other privileges accorded to them, and eagerly accepted, was that of taking a leading part in the musical portion of the service; and this change rapidly resulted in the abandonment, not only of the music of the Mass, properly so called, but to a great extent in that also of the motet, henceforth called the anthem and used in Cathedral and Collegiate Churches only. For this was substituted a new form, consisting of a short harmonized melody adapted, in the first instance, to the metrical version of the Psalms, and later on, to the verses of the less popular hymn. This form had already been in general use, both in Germany and in France, before it became popular in England; but having once accepted it, English musicians invested it with a style no less distinctive than that with which they had already invested every previous art-form which they consented to adopt. Henceforward, an English metrical psalm-tune was as easily distinguishable from a German or Genevan one as an English madrigal was, from a madrigal of the Flemish or Italian school. It is true, that a certain number of German and Genevan melodies were, at the very outset, transplanted into the English Psalters; but always with a special vein of sentiment imparted either to the melody or harmony of the borrowed tune; and in a large proportion of cases it is evident that the correspondence of the melodies arises from the fact that they were borrowed, both by the English and the Continental composers, from a still older traditional source.

What that source was, is a question which has given rise to much serious, if not acrimonious discussion; but modern research has at last proved that much of it, at least, is derived from the Antiphons and other ecclesiastical melodies of the early middle ages, employed as they were employed by the composers of the polyphonic mass, that is to say, the first four or five notes were used for the purpose of leading off the theme, the remainder of which was developed from them, in the way best suited to the exigencies of the moment.

One or two well-marked examples of this mode of treatment will serve to illustrate it, as clearly as a more extended number.

For centuries past great diversity of opinion has existed with regard to the origin of perhaps the best-known melody of its kind that has ever been given to the world — the *Old Hundredth Psalm Tune.* The oldest printed copy of this in its popular form that has as yet been discovered, is contained in the Genevan Psalter of 1554. It has long been understood that the version there given was not an original one, but an obvious adaptation from some older source, pronounced by one class of critics to have been a popular *Volkslied,* by another a mediæval Hymn—no one doubting, in the meanwhile, the right of the Huguenots to claim the tune as an inalienable heirloom. Yet, it is only necessary to glance at the *Antiphonarium Romanum,* in order to establish the identity of the *Old Hundredth Psalm Tune* with the Antiphon, *Ipse invocabit me,* sung in the Third Nocturne, at Matins, on Christmas Day. The entire first line of the tune, and half the second — a very large portion indeed, compared with that commonly appropriated by the composers of the polyphonic Mass — correspond with the Antiphon, note for note, with the omission only of one single note, unnecessary to the swing of the melody, and bearing the evident character of a grace-note; and the correspondence is so exact that it is quite impossible to regard it as an accidental coincidence.

Another Psalm-tune, adapted in the old English Psalters to *A Praier,* and identical in its melody with the German chorale, *Erhalt uns Herr bei deinem Wort,* long attributed to Martin Luther, corresponds with equal exactness, in its opening notes, with the responsorium *Sancta et immaculata,* sung at Matins, on Christmas Day, in the Second Nocturne.

The number of such examples could easily be multiplied; but these will suffice to show the origin of a large proportion of the tunes included in the early English Psalters.

These tunes were, at first, printed in unison; as in *The Whole Booke of Psalmes* printed by John Daye in 1562, and reprinted in 1563 and 1564. Another collection, also published by John Daye in in 1563 and reprinted in 1565, contained the same

tunes, harmonized in four parts, by William Parsons, John Hake, Richard Brindle, and Thomas Causton. Other similar collections, in four-part harmony, by the best composers of the day, followed in great numbers and in rapid succession; the most important of these being *The Whole Booke of Psalmes*, printed by Thomas Este in 1592, and *The Whole Booke of Psalmes*, for four voices, by Thomas Ravencroft, printed in 1621.

The manner of singing these little master-pieces of four-part harmony was very remarkable. The melody, though set in the tenor, was not sung by the tenor voices alone, but by the general body of the congregation, men, women, and children, singing in unison and octaves. The four-part harmony was simultaneously sung by the choir; and modern experiment has proved that the effect producible by the joint efforts of a two-fold body of voices, thus disposed, exceeds by far, in breadth and dignity, that attained by any mode of treatment now in common use.

This then was the condition of music in England during the latter half of the 16th century, and the opening decades of the 17th. The best composers of the "Sixth English School" had raised its Church music, and its madrigals, to the level attained by the best schools then at work upon the Continent, and struck out for themselves a form of metrical Psalmody, marked by strongest national characteristics, and unsurpassed in beauty by any later manifestation. And then, after four full centuries of gradual development, we find the progress of English music once more rudely checked by the horrors of civil warfare. During the course of the Great Rebellion the Puritans did their best, not only to demolish the organs they found in the Churches and Cathedrals of which they took possession, but to put an end to the practice of all music save a rude form of congregational singing unworthy of the name, and to ensure compliance with their will by the destruction of all the music-books which fell into their hands. To this wholesale pillage we owe the loss of many priceless records that escaped the Wars of the Roses, and the wanton destruction and dispersal of the monastic libraries at the time of the Reformation. And thus it is, that, thrice cruelly plundered, the archives of English art are less rich in records of its past glories than those of almost any other country. Precious manuscripts do, indeed, come occasionally to light, in our Collegiate and Cathedral Libraries; but the number of these bears no proportion whatever to that of the treasures that have been destroyed, or hopelessly dispersed. So complete was the devastation that when, after the restoration of King Charles II., a general desire was felt for the revival of the old Cathedral Service, no perfect copy of the Rev. John Barnard's splendid collection of *Selected Church Music*, first printed in 1641, could anywhere be found; and, as the work was printed with a thorough-bass and ten separate vocal parts — five for the voices singing on the *Decani* side of the choir, and five for those on the *Cantoris* — contained in as many separate volumes, of which only an incomplete set could be recovered from the universal wreck, the salvage that remained was practically useless, and, for nearly two hundred years, it was feared that a large proportion of the treasures it contained had been irretrievably lost — which would undoubtedly have been the case, had it not been found possible, in the year 1862, to construct a complete set by uniting some parts brought unexpectedly to light with an older incomplete copy in the library of Hereford Cathedral. Moreover, the traditional manner of singing the service had been so long forgotten that this too must have been lost had not Edward Lowe, one of the organists of the Chapel Royal during the reign of King Charles II, remembered it thoroughly and embodied his recollections in a little work, published in 1661, and now exceedingly rare, which happily enabled the newly-formed choirs to return to the old usage with well-authenticated correctness both of style and matter.

But with the return of King Charles II. a brighter era dawned; and a SEVENTH ENGLISH SCHOOL, now known as the "SCHOOL OF THE RESTORATION," raised both sacred and secular music in England to a height which challenged comparison with the most advanced schools of Continental Europe.

The new school began with the inauguration of the choir of the Chapel Royal at Whitehall, under the direction of Captain Cooke, a *quondam* Gentleman of St. George's Chapel at Windsor, who, when the troubles first began, fought gallantly for the King, attained a captain's commission, and, when the storm had passed away, returned to the cultivation of the art he enthusiastically loved.

To this brave and talented gentleman, assisted by

Dr. Childe, an old chorister of the Chapel, and afterwards one of its organists, Christopher Gibbons, the son of Orlando, Matthew Lock, the composer of the well-known *Musicke to Macbeth*, who was appointed "Composer in Ordinary to the King," Henry Lawes, mentioned by Milton in one of his Sonnets, and other musicians of sterling merit, King Charles confided the formation of the new choir at Whitehall; and the result fully justified the wisdom of his choice. Some difficulty was found, at first, in obtaining "Children" to sing the treble parts, for Puritan prejudice was, as yet, by no means wholly extinguished. But Captain Cooke soon surmounted this obstacle so triumphantly, that he brought together a band of youthful Choristers, whose afterdeeds have won them imperishable reputation. Among the first set of "Children" stood the names of Pelham Humfrey, Michael Wise, and John Blow. Not long afterwards the infant choir was reinforced by Thomas Tudway, William Turner, and, greater than all, Henry Purcell; and, later still, by a third set of "Children," among whom we find the names of Jeremiah Clarke and William Croft.

Surely, no three such sets of choristers were ever brought together, before or since! Though Captain Cooke must, in common justice, be regarded as the founder of the School, it was to these "wondrous boys" alone that all its later glories were due. To their genius we owe two entirely new Art-forms, both of which still remain in use in every English Cathedral Choir, the "Anglican Chant," and the "Verse Anthem," concerning the origin of both of which a few words of explanation are necessary.

Before the Reformation, the Psalms were sung in Latin to the Gregorian Tones. After the publication of King Edward VI.'s first Book of Common Prayer, John Merbecke adapted the English translation of some of the Psalms to the same method of chanting. But when the use of the Prayer Book was abolished by the Puritans, the whole system was speedily forgotten. Edward Lowe's little book revived the old practice, to a certain extent; but there always have been, and always must be, certain inconveniences in adapting the English translation of the Psalms to the Tones, to which the Latin translation adapts itself perfectly. This circumstance led to the invention of another form of chant, based upon the same general principle as the Gregorian Tones, but more nearly adapted to the rhythmical peculiarities of the English text. The first attempts in this direction assumed the form of short melodies divided like the old Tones into two sections, and adapted like them to a single verse of the verbal text. Later on, the form was extended and made to embrace two verses. The shorter form is now known as the Single, and the longer one as the Double Chant. The finest examples produced in the 17th century were Single Chants; but after the invention of the longer form, it soon became more popular than its predecessor; and the number of Double Chants now in use far exceeds that of the Single forms.

The *raison d'etre* of the "Verse Anthem" was very different. The Church music of the older schools was always sung in accordance with the immemorial tradition of the Pontifical Chapel, without any form of instrumental accompaniment whatever. It was in this way that the music was sung which so delighted the Venetian Ambassadors at the Court of King Henry VIII. But about the time of Orlando Gibbons, exceptions were sometimes made and the music was then accompanied by the organ, the organ part, however, being strictly confined to the support of the vocal counterpoint, and in no case assuming the character of an *obbligato* accompaniment. But, between this period and that of the Restoration, a notable change had taken place in the style of the Church music in general use; and everywhere, save in the Pontifical Chapel, the services were accompanied, not only by an *obbligato* organ part, but very frequently by a full orchestra also. During his residence in France, King Charles had imbibed a marked taste for music of this kind, and soon after the re-organization of the choir at Whitehall, he sanctioned the introduction of the violins, and even of the cornets and sagbutts of the Royal Band, in addition to the use of the organ, to the infinite scandal of Evelyn, who mentions the subject with righteous indignation in his diary. But these instrumental adjuncts were altogether out of keeping with the stern contrapuntal progressions of the older schools, and at the King's desire, anthems were composed, introducing long solos for the different voices, varied by instrumental *ritornelli*, between the customary choruses. The solos were called "verses," and thenceforth, anthems with solos in them were called "Verse Anthems," the term "Full Anthem" being reserved for the older form, a distinction which remains in use to the present day.

The "Verse Anthems," composed by Henry Purcell, Dr. Blow, Jeremy Clarke, Pelham Humfrey, Michael Wise, and other *quondam* "Children of the Chapel Royal," after they had grown up to man's estate and taken their high position in the world of Art, are the finest examples of this kind of music that have ever been produced, no better proof of which can be advanced than the vain attempts of later composers to rival them.

The diaries of Pepys and Evelyn put us in possession of much valuable information concerning the achievements of the new choir at this period.

The former tells us under the date of September 14, 1662: —

"To Whitehall Chapel, when sermon almost done and I heard Captain Cooke's new musique. This the first of having vialls and other instruments to play a symphony between every verse of the anthems, but the musique more full than it was last Sunday, and very fine it is. But yet I could discern Captain Cooke overdo his part at singing which I never did before.

In a later entry the "symphonys" are again mentioned, but nothing is said about the "vialls."

Nothing can be more circumstantial than this; yet, Evelyn tells us that on the 21st of December, 1662, more than three months after the date recorded by Pepys: —

"One of His Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind musique accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern or playhouse than a Church. This was the first time of change; and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful."

Can it have been that Evelyn was a less frequent attendant than Pepys, and missed the earlier performances of the "King's Violins," without having heard of them in the meantime?

Pepys was a very regular worshipper, and tells us many interesting little anecdotes relating to his visits to the Chapel.

On the 12th of August, 1660, he writes:—

"After sermon, a brave Anthem of Captain Cooke's, which he himself sang; and the King was well pleased with it."

On the 23rd of February, 1661:—

"To Whitehall Chapel with Mr. Childe,* and there did hear Captain Cooke and his boys make trial of an Anthem against to-morrow, which was brave musique."

In 1662, we find, on the 18th of May:—

"We had an excellent Anthem, by Captain Cooke and another, and brave musique. After dinner to Chapel again, and there had another Anthem of Captain Cooke's."

And, on the 21st of December, 1663:—

"Captain Cooke and his two boys did sing some Italian songs which, I must in a word say, I think was fully the best musique that I ever yet heard in all my life."

All this shows that the new school was progressing splendidly. Another entry, a little earlier than the last, paints the exploits of the "children" in glowing tones. On the 22nd of November, 1663, we find:—

"The anthem was good after sermon, being the fifty-first Psalm, made for five voices by one of Captain Cooke's boys — a pretty boy. And they say there are four or five of them that can do as much. And here I first perceived that the King is a little musicall and kept good time with his hand all along the anthem."

Now, a setting of the fifty-first Psalm, by Pelham Humfrey, is still in existence, and printed in Dr. Boyce's *Cathedral Music*; there can be little doubt, therefore, that he was the "pretty boy" mentioned by Pepys. He was, at that time, between fifteen and sixteen years old, and only a very few months after the event here narrated, he took part with two of his comrades in a very brilliant feat indeed.

In the year 1664, not long before war was formally declared with Holland, intelligence was brought on a certain Saturday to the effect that a hundred and thirty-five Dutch vessels had been captured by the English fleet. The King determined to celebrate this splendid victory by a solemn service of thanksgiving on the following day, and commanded that an anthem should be composed for it to the words *I will alway give thanks*. But the task of preparing it on so short a notice was declined both by Captain Cooke and Dr. Childe. The "Children" were less diffident. Pelham Humfrey composed the first movement of the anthem; William Turner wrote the bass solo which followed; and

* William Childe, Mus. Doc., an old chorister of the Chapel, and afterwards one of its organists.

John Blow composed the final chorus. The whole was ready in time, and on the following day the anthem was sung in presence of the King with brilliant success. The story is told by Thomas Tudway, who himself took part in the performance; and a copy of the music, now called *The Club Anthem*, in his hand-writing, is preserved in the library of the British Museum.

Pelham Humfrey's voice breaking, in 1664 he left the choir and was sent at the King's expense to study in France and Italy. He returned to London in 1667, and on the 15th of November, in that year, is again mentioned by Pepys: —

"Home, and there find, as I expected, Mr. Cæsar and little Pelham Humfrey, lately returned from France, and is an absolute Mosieur, so full of form, and confidence, and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, at Blagrave and others, that they can not keep time or tune, nor understand anything; and at Grebus, the Frenchman, the King's master of musick, how he understands nothing, nor can play on any instrument and so cannot compose; and that he will give him a lift out of his place, and that he and the King are mighty great."

Whether "full of form and confidence and vanity," or not, the "little Pelham" held his own, on the following day, against the strongest of his rivals, when a selection of his music was played at Whitehall, in presence of the King. He was, in truth, the best English composer then living, and rapidly made his way into the front rank. He had already been appointed a Gentleman of the Chapel Royal before his return to England. On the death of Captain Cooke in 1672, he succeeded him as Master of the Children; and in the same year he was appointed Composer in Ordinary for the Violins to His Majesty in conjunction with Thomas Purcell. But his life was as short as it was brilliant. He died at Windsor in 1674, at the age of twenty-seven.

Michael Wise was appointed organist of Salisbury Cathedral in 1668, and was assassinated in the street in 1687.

John Blow received the degree of Doctor in Music from Archbishop Sancroft; was appointed organist of Westminster Abbey in 1669, Gentleman of the Chapel Royal in 1674, and in the same year, Master of the Children, as successor to Pelham Humfrey. In 1680 he generously resigned his appointment at Westminster Abbey to Henry Purcell; but resumed it after Purcell's death in 1695. His verse-anthems, *I was in the spirit on the Lord's day*, and *I beheld, and lo! a great multitude*, and his full anthems, *The Lord hear thee*, and *God is our hope*, are models of the choral writing of the period. His collection of songs entitled *Amphion Anglicus*, printed in 1700, contains the best of his secular works. He died in 1708.

These were all men who might well have been the glory of any school; yet their genius is completely thrown into the shade by that of their still nobler contemporary, Henry Purcell, greatest of English masters.

A passing sketch of Purcell's life and work, in a brief article like the present, would be wholly unworthy of a subject so important and comprehensive; we shall, therefore, content ourselves here with mentioning the date of his death, 1695, and for the history of his Art-life, refer our readers to the biography given in another part of our work.

With Henry Purcell, the adolescence of English Art may be fairly said to have come to an end. The master who succeeded him, though a Saxon by the mere accident of birth, was not only naturalized in England, but so thoroughly identified himself with her Art and national life, that he must forever be regarded as an Englishman to his heart's core. That George Frederic Handel assumed the leadership of English Art at the point at which Purcell had left it, and raised it to heights undreamed of, by no new introduction of foreign elements, but on the grand old national lines, must be evident to every honest student of his works. He was an English artist from the moment at which he produced his first opera in London, in 1711, until that of his death in 1759.

But of Handel, as of Purcell, it is impossible to speak worthily in a brief general article; we must, therefore, as in the former case, refer those who wish to study the history of his art-life to the biography given in another part of our work.

Unlike Purcell, Handel left behind him no successor capable of carrying on his work, or even of maintaining the English school at anything approaching the level to which he had raised it.

Dr. William Croft (1677–1727), Dr. Maurice Green (1696–1755), and Dr. William Boyce (1710–1779) as Church composers, and Dr. Christopher Pepusch (1667–1752), Dr. Thomas Augustine Arne

(1710–1778), Stephen Storace (1763–1796), and Charles Dibdin (1745–1814), as composers for the theatre, possessed real talent bordering upon genius, and have left behind them works that are not likely to be forgotten; but the mere accident of their having been born during the life-time of the giant, or not long after his death, inevitably dwarfs their figures in the great art-picture of the period. On the other hand, they deserve our respect, and much more than respect, for the skill with which they developed a new secular art-form, which holds an important place in the history of English music.

The so-called English Opera occupied in the 18th century a place distinctively its own. We say "so-called" because the title was really a misnomer. The work was not a true opera, but rather a drama, plentifully interspersed with incidental music. In the German *Singspiel* and the French *Opéra comique*, an immense amount of dialogue is spoken in alternation with the musical portions of the work. Æsthetically considered, this is a fatal anomaly. It is quite possible to imagine a conventional state of existence, the ordinary language of which should be that of music, in which the interchange of thought inseparable from the ordinary routine of daily life should be carried on in elaborate vocal phrases, not spoken but sung. However Utopian, such a condition of things is not logically absurd, for there is no limit to which the element of conventionality may not be carried by the poet. But the idea of a social condition in which conversation could be carried on in alternate bursts of singing and speaking, is manifestly absurd; so contrary to reason, that no amount of conventionality could possibly reconcile its incompatible elements. Such a condition is implied, both in the *Opéra comique* and the *Singspiel*, though we ignore the existence of the anomaly in our admiration for the superb music with which it has, from time to time, been associated by Mozart, Beethoven, Weber, Méhul, Cherubini, and other composers whose works are immortal. In the Italian Opera, the true *Dramma per la musica*, this absurdity has never been tolerated. Nor did it find a place in the English Opera of the 18th century, in which the dramatic action was carried on throughout in spoken dialogue, and the performers sang only in situations in which they might naturally have sung in real life. In other words, the music was not what is technically called dramatic, but incidental. Nothing could have been more logically consistent than this. It is no more unnatural for a lover to sing to his betrothed on the stage, than to do so in real life at a social party. The only mistake made by the English composers of the 18th century was that of calling their works operas, when they were really plays with an unusually large amount of music introduced into them. Of course there were exceptions; neither rare, nor unimportant deviations from the recognized principle. But this was, none the less, the general rule, sanctioned with equal force by theory and custom.

And the music so introduced was charming. In *The Beggar's Opera*, and *Polly*, Dr. Pepusch introduced a store of national and popular melodies, some of which are popular to the present day. Dr. Arne, whose *Artaxerxes* was a real opera framed on the Italian model, produced no other vernacular work in that form, but composed a number of English operas, some of which, including *Rosamond*, the poetry for which was written by Addison, and *Tom Thumb*, the *Opera of Operas*, adapted from Fielding's *Tragedy of Tragedies*, were in the highest degree successful, as were also his *Dido and Æneas*, and his music to the Masque, entitled *Alfred*, first performed in presence of Frederick, Prince of Wales, at Cliefden House, near Maidenhead, in 1740, and memorable still for its renowned finale, the imperishable *Rule Britannia*.

Harry Carey, the author of *Chrononhotonthologos*, but now best known by his quaint and beautiful ditty, *Sally in our alley*, was one of the most melodious composers of his time, and one of the most deservedly popular, though his career was terminated in the saddest possible manner. Overwhelmed with press of misfortune, he put an end to his own genial and otherwise blameless life, in 1744.

Stephen Storace, in *The haunted Tower*, *No Song*, *No Supper*, and *The Iron Chest*, achieved a great success, and would, no doubt, have won a still more lasting fame had he not died at the early age of thirty-three, from a violent cold caught at the first rehearsal of *The Iron Chest*, on the 19th of March, 1796.

William Reeve (1757–1815), the composer of the once amazingly popular song *Tipitywichet*, sung by the celebrated clown, Joseph Grimaldi, was successful in more than twenty English operas, the best of which was *The Round Tower*.

James Hook (1746–1827), the father of the very Rev. James Hook, D.D., Dean of Worcester, and

Theodore Hook, the novelist, and grandfather of the Very Rev. Walter Farquhar Hook, D.D., Dean of Chichester, composed a great number of successful English operas, including *Cupid's Revenge*, *The Lady of the Manor* and *Tekeli;* besides an innumerable series of songs, glees and other shorter works, sung at Renelagh, Marylebone and Vauxhall Gardens.

No writer of this prolific period more justly earned a high reputation than William Shield (1748–1829), whose English operas *The Flitch of Bacon*, *The Enchanted Castle*, *The Mysteries of the Castle*, *Aladdin*, *The Castle of Andalusia*, *The Lock and Key*, and others to the number of nearly forty, contain songs, which like *The Thorn* and *The Wolf* remain popular to this day, while his sea-songs, *The Arethusa*, *The Post-Captain* and *The Heaving of the Lead*, contest the palm with those of Charles Dibdin himself.

Charles Dibdin (1745–1814), the most thoroughly English composer that ever lived, was equally great in his sea-songs, his vocal performances and his English operas, of which he both wrote the words and composed the music. Among his best works of this class were *The Padlock*, *The Quaker* and *The Waterman*, in which last charming creation Mr. Sims Reeves achieved a success not very many years ago as great, probably, as that which greeted its first production in 1774. Many of Dibdin's melodies are still well-known and extremely popular; but his sea-songs are simply immortal. They are England's inalienable property; memorials of the period in which her old wooden ships were the pride of the nation and the glory of her people. *Tom Bowling*, *Ned that died at Sea*, *'Twas in the good ship Rover*, *Jack Ratlin*, *Ben Backstay*, *The Nancy*, *Poor Jack*, *Saturday night at sea* and a host of others too numerous to mention, must necessarily live as long as genial melody and true feeling are cared for in music. It is not too much to say that these spirited songs, so full of patriotic feeling and so free from every trace of vulgarity or morbid sentiment, did much to sustain the spirit of true patriotism in the British Navy during a long period of great and critical importance. The country felt this so strongly that in 1802, an annual pension of £200 was granted to him, but, — with meanness almost incredible !— revoked at the next change of ministry. Twelve years after this, on the 12th of July, 1814, he died of paralysis.

Another popular composer of the English operatic school was Michael Kelly (1764–1826), a dramatic singer who took part in the first performance of *Le Nozze di Figaro*, at Vienna, under Mozart's own personal direction in 1786, and has left us a glowing description of the event, in his *Reminiscences*, a delightful series of autobiographical sketches which he published in 1826 under the editorship of Theodore Hook. Kelly's most successful operas were *The Castle Spectre*, and notably *Bluebeard*, the march in which enjoyed for some years an astounding amount of popularity. He was not, however, a strikingly original composer, but delighted rather in converting to his own use the themes he had collected when studying on the continent. In his later years he established himself as a wine-merchant, and after his death in 1826, it was said of him that his epitaph should have described him as "an importer of music and composer of wines."

The next English dramatic composer of the period whose name calls for special notice is the celebrated tenor, John Braham (1774–1856), whose operas, *The Cabinet*, *The English Fleet*, *Thirty Thousand*, *The Devil's Bridge* and others of like character, probably owed no small portion of their popularity to his own magnificent singing of the principal parts.

Braham wrote exactly after the manner of his predecessors and contemporaries, in the true spirit of the old English opera, the form of which had long been so firmly established, that no constructional difference whatever is perceptible between the works of John Frederick Lampe (1703–1751), whose *Dragon of Wantley* was good enough to give undisguised pleasure to Handel himself, and those of the latest disciple of the school.

While English opera was thus working out its appointed destiny, a form of unaccompanied vocal music, equally English in character and absolutely incapable of transplantation into any of the foreign schools, took the place of the madrigal of the 16th century.

This was the glee, a form of part-song, marked by unmistakably national characteristics, and brought to undeniable perfection at a period subsequent to that at which the excellence of English Cathedral music began to decline.

The glee is essentially a creation of the 18th century; but it has been cultivated with equal success in the 19th, and has happily by no means been suffered as yet to die out. It differs from the madrigal, in that it is written in the modern system

of tonality in place of that appertaining to the old ecclesiastical modes, and in modern part-writing in place of strict counterpoint. These distinctions are crucial.

Whatever its pretended title, a vocal composition which is not written in one or other of the ecclesiastical modes and in which the laws of strict counterpoint are not honestly observed, is not and cannot be a madrigal. Such pieces are published continually and instances are on record of prizes having been awarded to them as true madrigals, but they have no possible right to the title. A prize might just as fairly be awarded to a waltz in duple or a polka in triple time. The fact that a madrigal is commonly sung in chorus and a glee by solo voices is a mere accident. The madrigal may be and often is very effectively sung by solo voices, though choral singing is generally too heavy for the glee, which is less ponderous in style and marked by less breadth of effect. It bears, indeed, a closer analogy to the modern part-song, though it really possesses an individuality of character which distinguishes it from all other vocal music of any school whatever.

The glee was cultivated with greatest effect during the 18th century by Jonathan Battishill (1738–1801), Dr. Benjamin Cooke (1734–1793); Stephen Paxton (*ob.* 1787); Luffman Atterbury (*ob.* 1796); Garrett Colley Wellesley, first Earl of Mornington, the father of the Duke of Wellington (1735–1781); John Danby (1755–1798); and John Hindle (1761–1796). The style developed by these accomplished masters of the school was carried with scarcely any perceptible charge into the 19th century by their successors, Samuel Webbe (1740–1816); Richard John Samuel Stevens (1757–1837); Dr. John Wall Callcott (1766–1821); Thomas Attwood (1767–1830); Reginald Spofforth (1768–1827); Sir Henry Rowley Bishop (1786–1855); William Horsley (1774–1858); and Sir John Goss (1800–1880).

It is to be hoped that the revered name with which our list here closes will not prove to be that of the last accomplished glee-writer, but that the phase of Art which was so happily continued without interruption from the 18th century to the 19th, may be carried with equally successful results into the now rapidly-approaching 20th.

In returning, after this brief but indispensable digression to the history of the English Opera, a felicitous connecting-link is provided for us by the name of Sir Henry Bishop, who was no less successful as a dramatic composer than as a graceful and effective glee-writer. He was, indeed, thoroughly accomplished in every branch of the art he cultivated; and not least so, though the fact appears to be but little known, in its strictly contrapuntal phase. We well remember some annotated proofsheets shown to us in our boyhood by the late Mr. Vincent Novello, which proved this fact conclusively. Mr. Novello (1781–1861) had undertaken the difficult task of adding two or more parts to some English three-part madrigals of the 16th century. The process of adding real parts to a composition, in itself perfect and complete, is beset by difficulties so serious that the strongest contrapuntist may well enter upon it with diffidence. Mr. Novello himself sometimes doubted the expediency of the passages he proposed to introduce, and entered into consultation on the subject with Sir Henry as the best contrapuntist of his acquaintance, and the marginal annotations supplied by that gentleman, in pencil, threw so much light upon more than one important point that we have never ceased to feel grateful to Mr. Novello for his generosity in permitting us to study them. Many of our readers will no doubt feel surprised by our assertion that the genial composer of *The Chough and Crow*, and *Mynheer van Dunck* was so learned an adept of the severer school; yet a glance at the setting of the plain chaunt melody, *Alla Trinità beata*, which he contributed to the Rev. T. Helmore's *Hymnal Noted* will alone suffice to prove the fact, and the student may rest assured that the easy grace of his free modern part-writing was acquired not in spite of but by means of his careful study of the laws inculcated by the contrapuntists of the 16th century.

But it is of Sir Henry Bishop as a dramatic composer that we now propose to speak; and he was a very clever as well as a very popular one.

The success of his first great venture, *The Circassian Bride*, seemed assured on the night of its production at Covent Garden Theatre in 1809, but before a second performance could take place the theatre was burned to the ground. His reputation, however, was fully secured by *The Knight of Snowdon*, produced when the theatre was rebuilt in 1811. Between 1809 and 1841 he wrote more than seventy dramatic works. Many of these it is true, were adaptations, but his original English operas,

such as *The Miller and his Men*, *Guy Mannering*, *The Slave*, *The Law of Java*, *Clari*, and many others, contain songs and concerted movements never likely to be forgotten. *When the Wind Blows* (in *The Miller and his Men*) delighted even Rossini, most fastidious of critics. *The Chough and Crow* (in *Guy Mannering*), *Blow, Gentle Gales* (in *The Slave*), and *Mynheer van Dunck* (in *The Law of Java*) are master-pieces of modern vocal part-writing. The charming airs, *Bid me discourse*, *Should he upbraid*, *By the simplicity of Venus' Doves*, *Home*, *Sweet Home*, and a hundred others — we speak literally — are unsurpassed in their own peculiar style; and in some of the more elaborate movements, such as, *The Fox jumped over the Parson's Gate*, forming the finale to the first act of *Guy Mannering*, in which true pathos and the comic element are combined with masterly skill most artfully concealed, the true dramatic instinct is more strongly manifested than in the works of any other English composer of the period.

Bishop's immediate successor, Michael Balfe, whose detailed biography is given elsewhere, was succeeded, in turn, by Sir Julius Benedict, Sir George Macfarren, and Mr. Vincent Wallace. But a more prominent figure by far than any of these is that of Sir Sterndale Bennett, the greatest English composer of the present century. Since his lamented death, the line has been worthily continued by Sir Frederick Ouseley, Sir John Stainer, his successor in the Oxford Professorship, the Cambridge Professor, Dr. Villiers Stanford, Sir Arthur Sullivan, Sir Walter Parratt, Dr. Mackenzie, Dr. Bridge, Mr. Cusins, for many years "Master of the Queen's Private Band," Mr. Goring Thomas, Mr. Cowen, Sir Joseph Barnby, Dr. Alan Gray, the successful song-writers, Miss Maude White, and Mr. Arthur Somervell, and others too numerous even to mention by name. To criticise the respective merits of so many excellent musicians, within the limits of our present article, would be manifestly impossible, aud to notice a few only could not fail to give a generally false impression. The examination of their works, accessible to all, will give the only true idea of the progress of the English school. It is, indeed, through the Art-life of her best composers, that from the point at which we have now arrived, the history of Art in England can be most profitably studied. We therefore recommend our readers to pass on at once from our brief sketch, to its logical continuation in the lives of Michael Balfe, Sir Sterndale Bennett, Sir Arthur Sullivan, and other like biographies in another part of our work; and we cannot conclude better than by calling attention to the bright promise for the future afforded by the unwearied work carried on, at the Royal College of Music by Sir George Grove, and at the Royal Academy of Music by Dr. Mackenzie.

W. S. Rockstro.

JOHN KNOWLES PAINE

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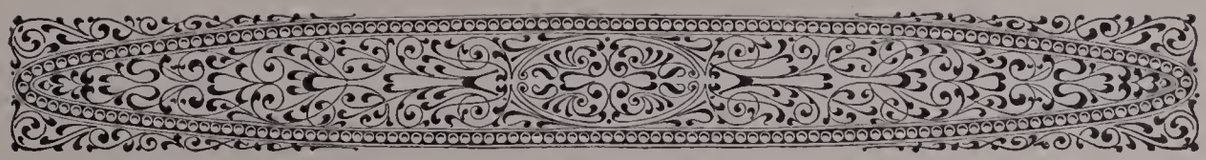
MUSIC IN AMERICA



MUSIC IN AMERICA

IT shall be my purpose in this paper to attempt a study of the degree and kind of cultivation which music has received in the United States and an estimate of its present state. By this is not meant an exhaustive history or even a presentation of facts in chronological sequence. I should, indeed, be puzzled to fix the scope of such a labor, and equally puzzled to say whence the facts are to be gleaned. The history of music in America is the history of a foreign art among foreign peoples, who from time to time have become domiciled in this country. The indigenous people and their indigenous art belong to an entirely different branch of study. Strictly speaking, a history of musical culture in America ought to consist of a series of chapters of local history.

But there have been certain strongly marked phases which have exerted influences beyond the territory within which they were first developed; and these, with the consent of the reader, shall be taken as starting points from which to pursue investigation in different directions, with the aim of showing how musical culture was spread throughout the country. I shall find these primal influences in the church for one phase, the theatre for another, and the German *Männergesang* for a third. I anticipate the criticism that in setting up the last as an institution worthy of being placed beside the church and theatre, I am making an invidious distinction in favor of one of the many peoples who have contributed to the population of the country. My defence is brief and conclusive. The attitude of Germany toward America in respect of the latter's musical culture is like that of ancient Greece toward the Roman Empire. It would be as unwise to attempt a study of music in America while ignoring the predominance of the German influence, as it would be to account for the origin and development of Latin literature and Latin learning without considering Hellenic influences. Germany has sent her teachers and performers to us, as Greece sent her teachers and artists to Rome. Moreover (and this fact is in itself conclusive), two of the most important features of our present musical life are almost wholly the fruit of the German element in our population. Without it we should not only be without orchestras, but also without that wide cultivation of the four-part song for men's voices which has done so much to spread love and appreciation for the art. The German's *Männergesang* is the offspring of his innate, social and artistic instincts. To them he is as true on the prairies of the far West as in his native home. Wherever he is found, no sooner does he meet his fellows than the institutions to which he so fondly clings are set up. There is another people to whom I should be glad to pay an equal meed of praise were it not that its musical activities are restricted to one form of the art, and its influence to single communities. This people is the Welsh, choralists of singular excellence, but who still practise that separatism in this country that their ancestors did in their native land, wherefore they were enabled to maintain their individuality as a race through all the revolutions, political and social, to which their island was subjected by Saxon, Norman and Dane. For each of these three factors in American music, save perhaps the last, we can easily find an area of greatest activity, which in turn must be our geographical starting points. For the church, and its offspring, choral music, we take New England, with Boston as its intellectual and political centre. For the theatre, with opera and instrumental music as its fruit, New York. The field of the German cannot be so easily fixed. He has practically monopolized the instrumental art since the first quarter of the nineteenth century wherever it be found, but the

specific institution to which I purpose to give special attention — the *Männergesang* — was chiefly active in the Western States.

I.

In the entire colonial period of American history the attitude of the people toward music as an art, is of greater interest than the results of their practical efforts at music-making. This is not strange. It must be confessed that the social soil, look where we will, was exceedingly unpromising. Of the institutions on which Europe depended during the seventeenth and eighteenth centuries for the advancement of musical taste, America had only one, — the church. The original colonists, moreover, were, in not a single instance, of the kind from which Apollo could expect worship. The stern Puritan of New England came with his prejudices set against all ornate or artistic music, and spent the first century of his American life in settling the question whether or not he ought to sing at all, and some time longer in making up his mind — the first proposition being accepted — if the musical symbols, *i. e.*, the notes, were not as closely allied to the devil as organs, and as much to be eschewed. In New York, where a liberalizing influence entered earlier (in which circumstance I shall find the reasons for the position which I shall give it in this sketch), the primitive conditions were no better.

"The customs of the place, the tastes of its people, the character of its entertainments were swayed by the Dutch element until far into the eighteenth century. The town was captured by the English in 1664; fifteen years later there was only one Episcopal minister in New York, who read the service in the Dutch church on Sundays after the departure of the Dutch congregation; and it was not until 1693 that English influence was powerful enough to secure a charter for Trinity Church, though the effort was begun some years before. Under such a social *régime* there was little hope for music. The first colonists were anything but artistically minded, and a century after the English had taken possession of New Amsterdam little other music was encouraged in old Amsterdam than the 'jingling of bells and of ducats.' . . . The fact is that the first colonists under the Dutch government were mostly poor adventurers who were too much engrossed with the pursuit of money to give much concern to any kind of mental culture. The colony was without a clergyman or schoolmaster twelve years. Besides all this, nothing is truer than that this phase of musical culture (*i. e.*, the choral) roots in the church; and in the case of the early settlers of New York, the influence exerted in this direction by the church was restrictive instead of encouraging. A large contingent of the colonists were French Huguenots, and they, like the Dutch, were members of the Reformed Church. This church, two hundred years ago, was as seriously determined as the Puritans of England, a little later, to extinguish every spark of the artistic element in religious service. When the Genevan Psalter was adopted, Calvin gave the strictest injunction that neither its words nor its melodies were to be altered. In the then excited condition of the religious mind, the restraining influence of such an injunction, and of an expression like that which follows, had a power which we can hardly estimate to-day. 'Those songs and melodies,' said Calvin, 'which are composed for the mere pleasure of the ear, and all they call ornamental music, and songs for four parts, do not behoove the majesty of the church, and can not fail greatly to displease God.'" *

The Dutch came to New York in 1621; the Puritans, whose character and attitude toward music I have already hinted at, to Massachusetts in 1630; Lord Baltimore's settlement in Maryland was made in 1634; Virginia's first colony was planted in 1607; Georgia's, in 1733. The slight differences in dates are less significant than the differences in the social and intellectual character of the colonists. The Atlantic seaboard south of New York furnishes to our purposes no historical data worthy of consideration from the colonial period. All that we have comes from the Puritan in New England and the Churchman in New York. The fact invites a more careful consideration than I have time to give it for the determination of the whole cause. The chief reason was doubtless the pre-eminence of Boston and New York in commerce, with the modifications in social life which such an occupation effected. Commerce leads to democracy, and democracy is in the truest sense the most active promoter of those forms of art which either for practice or enjoyment require the co-operation of numbers. This is most strikingly shown by the fact that New York was as early in the field as Vienna with a body of professional instrumentalists associated together for the purpose of giving symphonic concerts in public.

The tendency of life in the South was toward the development of an aristocracy, which, while it brought some of the social amenities and mental refinements to a high degree of perfection, could do nothing for music in its large forms. It would

* "Notes on the Cultivation of Choral Music," by H. E. Krehbiel, New York, 1884, p. 26 *et seq.*

seem as if the greater religious tolerance practised in the Southern cities should have encouraged the freer forms of music which are allied to the theatre; but it is a noteworthy fact that though the first company of English comedians that came to America went first to Virginia for the very reason that there the church was Episcopalian, and no Puritanic prejudice needed to be feared, it failed to find a footing until it reached New York. For several decades after the present century had opened, the custom set by the first visitors prevailed amongst foreign peripatetic artists; then it fell into disuse. A culture foreign in its forms began in New Orleans at the close of the last century (the first French theatrical company establishing itself there in 1791), and has been maintained ever since; but with this I can have little concern, since it has remained exclusively local in its ministrations and influences. I must return to the centres from which the galvanic shocks which have vivified art in America indubitably went forth.

I am convinced that though the religious feeling of New England excited a powerfully deterrent influence upon secular music down to the beginning of the nineteenth century, it was less to blame for the low state of musical culture prevalent than the fact that there were no educated musicians among the people to set a standard of performance and taste in the churches. The Puritans were not all image-breakers and worshippers of the ugly. Amongst their ministers and men of affairs there were many who partook of the spirit of Milton, and were willing "to reverse the rod, to spell the charm backward, to break the ties which bound a stupefied people to the seat of enchantment." These men would gladly have seen the Muses in the service of religion. Unfortunately the work of emancipation which they accomplished when they conquered the right for the choristers to sing in harmony, to make use of new psalm-books, to sing without the preliminary "lining out" or "deaconing off" of the hymns by clerk or elder, only led to a cruder and less artistic form of hymnology than the simple unisonal practice which had been brought across the ocean by the first comers. The whole question raised by the attitude of the Puritans toward music would be much better and more widely understood if it were brought into comparative study with the attitude of the opponents of artistic music in the council of Trent. The motives of the parties were the same. The question was religious, not artistic; and the eventual triumph of the educated, art-loving Italian cardinals differed only in degree, not in kind, from the triumph won by such men as John Cotton, Cotton Mather, Thomas Symmes, John Eliot, and others who broke down the prejudice against the use of notes in singing, and thus opened the way to what would doubtless have soon become an artistic church service — though it could not have become ornate — had there been educated musicians in the colonies to take advantage of the more liberal spirit which had been introduced. Their reformatory movement, however, ran out in the crude naturalism of William Billings, who is called the first American composer (1747–1800), and his followers. In the church music which these men introduced there was not progress, but retrogression. The new hymns were as crude and vulgar in text as in music, fit precursors indeed of the so-called "gospel hymns" which are so much admired to-day, and which are as frivolous and commonplace in melody, meagre in harmony, and secular in rhythm as their words are shocking in their familiar and even erotic treatment of the Divine Being. This parallel suggests the view which might be taken of the musical activities of the entire period now under discussion. Its interest is sociological, ethical and religious rather than musical. From a musical point of view it is only necessary to add that the period of license, which followed the period of liberty achieved by the cultured ministers, was followed by a period of reformation in taste in which the singing societies and conventions which had been evolved out of the church choirs took the leading part.

Our historians have left us without evidence of the establishment of our first choral societies. F. L. Ritter, in his "Music in America," says that "musical societies were established in New York about the middle of the last century," but he does not tell us anything about the source of his knowledge, and he is a historian whose generalizations ought to be cautiously received. The statement is interesting here chiefly as an indication, supported by other facts which presently I shall adduce, that foreign influences in New York begot a liberality which made the introduction of artistic music an easier task in that city than in the towns of New England. New York certainly made acquaintance

with English opera about the time mentioned by Dr. Ritter, and it is possible that amateur societies came into existence before the close of the eighteenth century. The direct evidence which has been preserved, however, shows that New England was not only in advance of New York in the number of its singing societies, but that its activity in this field was incomparably greater. I quote from the "History of the Handel and Haydn Society," by Charles C. Perkins: "Its coming," that is, the coming of the Handel and Haydn Society, "was heralded by many earlier organizations of its kind, formed in Massachusetts towards the close of the last and in the first fifteen years of the present century, whose efforts to ameliorate the style of performing sacred music, and to raise the standard of taste, deserve recognition and remembrance. Among these were the Stoughton Musical Society, founded Nov. 7, 1786, notable as the first and, so far as we are aware, as the only musical institution which has held uninterrupted meetings from so remote a period down to the present time; the Independent Musical Society, established at Boston in the same year which gave concerts at King's Chapel in 1788, and took part there in commemorating the death of Washington (Dec. 14, 1799) on his first succeeding birthday; the Franklin (1804), the Salem, the Middlesex, the West Boston (1806–23), the Massachusetts Musical (1807), the Lock Hospital (1812), and the Norfolk Musical Societies." To this list I add at once the Handel and Haydn Society of Boston (founded in 1815), which deserves to be set down as the most potent medium that America has ever had for the dissemination of taste and love for choral music. Its members have been zealous missionaries throughout the length and breadth of the land, and the fruits of its influence are incalculable. I must let this suffice, inadequate as it is, to convey an idea of the beginning of the better choral culture in New England, in order to show at once how puissant was the spirit which had its finest manifestation seventy-eight years ago in the Handel and Haydn Society.

I have found no earlier date in New York than 1823, when there existed a Zion Church Musical Association, out of which grew the Choral Society and the New York Sacred Music Society; but that there were earlier societies is beyond all peradventure. I have set down the operatic and instrumental phases as those in which New York's influence was most felt, and, therefore, have the less desire to attempt to unravel the mystery of choral beginnings in that city.

To show the rapid spread of choral culture in those sections of the country which drew their intellectual impulses from New England and New York, I will cite but one case, which came to my knowledge, much to my amazement, when engaged in historical research in the West some years ago. The force and propriety of the illustration are enhanced by the fact that the case comes from a city which for twenty years had held the musical sceptre in the Middle States.

The first white settlement in the Territory northwest of the Ohio River was made in 1788. In December of that year the town which is now Cincinnati was laid out by men from New Jersey. When the nineteenth century opened, the town consisted of a few frame and log houses near a fort to which a population of about 750 souls looked for protection against the Indians. In 1815, John McCormick was already advertising for subscriptions to a book of choral music which he said he had "had in contemplation for many years," and hoped would "furnish the different societies with the most useful tunes and anthems." In the year which saw the birth of the Handel and Haydn Society, therefore, there were already several singing societies in the brisk little town on the Ohio River. All this within three decades after the first settlement in the Northwestern Territory, and scarcely more than twenty years after the time when the members of the first church in Cincinnati were punished by fine if they came to meeting without their rifles ready to resist an Indian attack.

This reference to Cincinnati brings to our attention another chapter of musical beginnings in America. The activity of the psalm-tune teachers in New England was seldom limited to their immediate *habitat*. The spread of volunteer church choirs created a demand for better instruction than was at the command of smaller communities, and quite early in the century the convention idea was born. Dr. Ritter traces it back to September, 1829, when the Central Musical Society of New Hampshire, composed of a number of church choirs, held a convention. In Boston the agitation began eight or nine years later, though the custom of delivering instruction by lecture, which was its first impulse, had its inception at the Boston Acad-

emy of Music in August, 1834. In some cases, notably that of the Worcester County Association, these conventions developed into the modern musical festival; but this was much later, and not until a new influence had made itself felt. To that influence sufficient credit has not been given in the books, and I therefore gladly yield up a portion of the inadequate space at my command to it. I have already intimated that the Germans brought their love for music and sociability with them when they came to this country. In their case there was no need of such laborious preparations of the soil as had to be accomplished in New England. Wherever a settlement of a few dozen families, or even less, was effected, there arose a singing society. New York had its Concordia, which practised vocal and instrumental music in the fourth decade of this century under Daniel Schlesinger, one of the first thoroughly educated German musicians that came to America. The date of the organization of this society has thus far eluded my research, but in June, 1839, it took the principal part in a musical solemnity in honor of its conductor, then recently deceased, which concert gave rise to the movement which culminated three years later in the founding of the New York Philharmonic Society, the first professional orchestra devoted to public concert-giving in the United States. At this time, however, there were several German singing societies in the country. The oldest is said to be the Männerchor of Philadelphia, founded in 1835. Baltimore came next with its Liederkranz, in 1836. As fast as German settlements were made in the West, there followed similar societies, whose desire to fraternize soon developed unions known as *Sängerbünde*. Milwaukee, St. Louis, Cincinnati, Louisville, Madison, Ind., and other cities boasted small organizations in the forties, whose zeal and enthusiasm were greatly stimulated by the influx of Germans after the political revolution of 1848 and 1849. A custom for which the two societies of Philadelphia and Baltimore set the American example was transferred to the West, and out of a friendly visit paid by the Cincinnati Liedertafel to the Louisville Liederkranz in 1848 grew the North American Sängerbund and its monster festivals. Of these festivals the first was held in Cincinnati on June 1, 1849, and because of its interest in connection with the great biennial festivals which have made Cincinnati famous throughout the world, I venture to reprint the following notes on it from my "Account of the Fourth Musical Festival held at Cincinnati": —

"Viewed in the light of the events of the last few years the first German festival held here in 1849 looks very modest, and yet at the time it meant much to the Germans. Only one concert was given; it was on June 1, and of all the city's populace only four hundred bought tickets at fifty cents each. The result was a deficit which by a subsequent concert, arranged to cover it, was swelled to one hundred and seventy-one dollars, and the singers were assessed to pay this. The chorus numbered one hundred and eighteen, there being twenty-eight first tenors, thirty-two second tenors, twenty-nine first basses, and twenty-nine second basses. The societies participating were the Louisville Liederkranz (fifteen singers), Madison Gesangverein (nine singers), Cincinnati Liedertafel (thirty-two singers), Cincinnati Gesang und Bildungsverein (thirty-three singers), Cincinnati Schweizerverein (fourteen singers), eight delegates from the Louisville Orpheus, and seven singers from Cincinnati who did not belong to any society. The concerts were given in Armory Hall on Court Street, afterwards known for many years as Geyer's Assembly Rooms. The music consisted of part-songs by Zoellner, Mozart, Kreutzer, Frech, Proch, Reichardt, Abt, Silcher and Baumann. The second festival was held in 1850 in Louisville. The Cincinnati societies participated, and carried off both of the prizes offered. In 1851, when the third festival was given in Cincinnati, the Bund had grown to include fourteen societies by additions from Columbus, Hamilton, Cleveland, St. Louis, Newport, Ky., Lafayette, Ind., and Detroit; and the chorus, which was conducted by William Klausmeyer, numbered two hundred and forty-seven voices. Instrumental music by the Military Band from the United States garrison at Newport was given a place on the programme. Nineteen years later, and in the same city that saw this small beginning, a festival was celebrated which had nearly two thousand singers in its chorus, and the concerts were given in a building specially erected for the purpose. This was in 1870, and from this went out one of the influences that called the May festivals into life."

The festivals referred to in the foregoing are the notable affairs which are still held biennially in Cincinnati, and which are essentially the creation of Mr. Theodore Thomas, who has directed them all from the beginning. The first was held in 1873, the second in 1875, the third in 1878, by which time the public-spirited citizens of Cincinnati, headed by Mr. Reuben R. Springer, since dead, had provided the present magnificent Music Hall as its permanent domicile. The first two festivals were held in the building raised for the German

Sängerfest of 1870, which had been preserved for Exposition purposes. The Cincinnati festivals have in turn inspired similar undertakings in such cities as Chicago, St. Louis, Philadelphia and Indianapolis, and it is for this reason that I choose to look upon the German Sängerfeste as the real precursors of the American choral festivals, rather than the conventions and festivals of New England. The first of the Handel and Haydn Society's festivals did not take place until May, 1857, by which time nine of the German-American festivals had been held in Cincinnati, Louisville, Columbus, Dayton, Canton, Cleveland and Detroit. Since 1877, when the twentieth Sängerfest was held in Louisville, the exclusive use of a male chorus has been abandoned by the Sängerbund, and the festivals have been made more nearly to approximate the model set by the Cincinnati festivals.

Looking aside for the present from the operative or creative causes of the spread of choral culture, whose genesis I have at least hinted at, I conclude this branch of my study with a summary of results as noted after reviewing the season's concert activities two years or so ago. I was then able to count up in the United States twelve cities with choirs numbering from two hundred to five hundred voices, thirteen with choirs of from one hundred to two hundred voices, seventeen with choirs of one hundred or less. In at least fifty cities of the United States oratorios are now sung annually, generally with full orchestral accompaniment.

Of musical composition during the period of choral beginnings which I have outlined, not much is to be said. If the "fuguing tunes" of Billings and his followers were an original attempt, they were also crude, frequently vulgar and inartistic. The psalmodists who followed displayed better taste, but they added nothing which in a history of art can be described as material to the body of music. It must suffice merely to mention the names of such men as Andrew Law (1748–1821), whose chief title to distinction, if Gould is correct, might be said to lie in the fact that he introduced the custom of having women sing the soprano part, hitherto, and until some years after the organization of the Handel and Haydn Society, given to the tenor men: Jacob Kimball (1761–1826), Oliver Holden, Samuel Holyoke (1776–1816), Daniel Read, Timothy Swan, Jacob French, Oliver Shaw, Henry Kemble Oliver, Thomas Hastings (1787–1872), Lowell Mason (1792–1872), and Nathaniel Gould. The activity of these men was confined to the compilation of hymn-books and collections of choral music designed for conventions, and their enrichment through rearrangement and adaptations to church use of foreign melodies and original hymns. In New York two English church musicians, William Tuckey and Dr. Hodges, organists of Trinity Church, long exerted an influence, as did Dr. Tuckerman in Boston, finding a field of usefulness in the encouragement of the English Cathedral style of composition; but of the fruits of their labors little is to be found to-day.

C. E. Horn, also an Englishman, who wrote what were called operas seventy-five years ago, and also composed and sang ballads, some of which have lived, wrote an "Ode to Washington" in 1832, and an oratorio, "The Remission of Sin," in 1836. Charles Zeuner, a German, who came to Boston in 1824, wrote an oratorio, "The Feast of Tabernacles," which was performed by the Academy of Music in 1836. There was, indeed, throughout the East, a vast deal of energy devoted to composition in the oratorio style about the middle of the century. Asahel Abbott, in New York, whose memory is preserved by scarcely more than half a dozen of the older musicians of the city, wrote no less than ten oratorios in the style of Handel, between 1845 and 1860. One of them even attained to the dignity of a public performance. Since they were never printed, it is impossible to say how successfully the feat of writing in the manner of Handel was accomplished. It is a more agreeable and also more profitable task to turn from the contemplation of such vague figures to others of whom we possess more accurate knowledge. For the present I shall confine myself to composers whose activities have been chiefly devoted to oratorio and church music.

Charles C. Perkins, at various times president, conductor and historian of the Handel and Haydn Society, was also a composer, whose cantata entitled "Columbus" was performed by the Musical Fund Society in Boston.

Among the earliest of American musicans who went abroad for the purpose of acquiring a thorough schooling was James Cutler Dunn Parker, who deserves mention both for his own sake and because of his influence upon the career of a kinsman, — Dudley Buck. Mr. Parker was born in

Boston on June 2, 1828, and pursued his musical studies in the years 1851–54 at the Conservatory of Leipsic, his teachers being Moscheles, Plaidy, Hauptmann, Rietz, Richter, and others. Though his time, since he returned to Boston in September, 1854, has been largely taken up by his duties as organist and teacher, Mr. Parker has written much music, almost exclusively of an ecclesiastical character. His principal works in the larger forms are two religious cantatas, "Redemption Hymn" and "St. John," and a secular cantata, for men's voices, called "The Blind King." "St. John" was honored with a place on the programme of the seventy-fifth anniversary festival of the Handel and Haydn Society in April, 1890. Mr. Parker's taste has kept him in the flowery paths of a century ago. His music displays a neat melodic fancy, unquestioned skill in orchestration, and respect for recondite forms. His "St. John" showed itself excellently adapted to the occasion for which it was composed. It is full of variety and color effects, and moments of graceful sentiment alternate with others in which breadth, dignity and solemnity are successfully striven for.

Mr. Parker had been back from his studies abroad only a few years when his example and advice sent a young student to Leipsic who was destined to fill a large place in the musical life of his country. This was Dudley Buck, the son of a shipping merchant of Hartford, Conn., where he was born on March 10, 1839. The lad's father had intended that he should also follow a commercial career, but had permitted him to gratify his love for music by studying with W. J. Babcock, a local teacher. His studies, helped along with draughts from a book on thorough-bass borrowed from one of his father's clerks, led him to try his hand at composition. He was already filling a position as church organist, and now discovered so ardent a desire to devote himself wholly to music that his father decided to yield to his wishes, provided that Mr. Parker should find indications of creative talent in the compositions which he submitted to him. The answer was favorable, and young Buck was taken from Trinity College and sent to Leipsic, where he entered the Conservatory. Hauptmann and Richter became his teachers in harmony and composition, Rietz in instrumentation, and Moscheles and Plaidy in pianoforte playing. From Leipsic he went to Dresden to ground himself in organ-playing under Johann Gottlob Schneider, and on his return to Hartford it was as an organist that he first made his mark. He was soon known throughout the country as a concert player, and in 1869 he took up a residence in Chicago, where he remained until rendered homeless by the great fire of 1871. This catastrophe turned his face again toward the East. He went to Boston, became organist of the Music Hall, and was thence called to New York by Theodore Thomas as assistant conductor of the Central Park Garden concerts. In 1876 he established himself in Brooklyn, where he has since resided and devoted himself with phenomenal industry to his duties as organist and choir director, composer and teacher. Concerning his compositions, Mr. George P. Upton writes as follows: —

"The thorough manner in which Mr. Buck was grounded in the principles of his art as the outcome of his studies under his German teachers is illustrated in his music, particularly in that written for the church, and to a certain extent in his dramatic compositions. The effects of that early training are manifest in the breadth and solidity with which he constructs his work, and his devotion to classic principles, and what may be called the severe style. Mr. Buck's earliest compositions were in the field of church music, where, it may be said without disparagement to other American composers in this department, he created an epoch in this country. Had he possessed learning alone, he might have been in danger of becoming pedantic; but fortunately he has genuine poetic feeling and artistic fancy, and this combination has served to temper his tendencies toward classicism and preserve the happy medium so that his music is calculated to charm both the scholar and the *dilettante*, to please a strictly musical audience or delight the general public. His original ambition was for the higher and best style, and he has never departed from it. In his sacred music his devotion to the fugal style is well known, and, as the late critic, Mr. J. R. G. Hassard, tells, a musical friend on one occasion disputed with him as to the value of the fugue, contending that it was a mere matter of ingenuity, and that it was impossible to express any particular sentiment with it within the limits of an ordinary church anthem. To prove the contrary, Mr. Buck produced in his Easter anthem, 'As it began to

Dawn,' a double fugue which is devotional in style and admirably expresses the joyous sentiment of the festival season. In the organ accompaniments of his church music as well as in his solo numbers for that instrument, he manifests consummate mastery of its resources. Equally in his writing for orchestra he shows admirable form, artistic feeling, and brightness and warmth of color.

"Mr. Buck's sacred music unquestionably has done much to elevate and enrich the service of the church. His earlier efforts were almost entirely in this direction, since it was about the only field then open to American composers. But as he felt his power develop he essayed other forms and met with pronounced success, especially in his dramatic works. He has the true dramatic instinct reinforced with genuine poetical feeling and taste, as is shown in such large works as 'Don Munio,' 'The Light of Asia,' 'The Voyage of Columbus,' and 'The Golden Legend,' the last-named being the prize composition for the Cincinnati festival of 1880. His works stamp him as one of the most original and scholarly of American composers, and it is safe to prophesy that time will not diminish his fame. He has had a strong and healthy influence upon the development of American music, and if such a thing be possible as an American school, he will be regarded in the future as one of the pioneers who prepared the way for it."

The list of Mr. Buck's compositions is so large that it is impracticable to give it here in full. I must ignore his many compositions for organ, his songs, church services, anthems, and many other smaller works in order simply to enumerate those written in the larger forms. These include a festival hymn, "O Peace, thine Upsoaring Pinions," written for the Boston Peace Jubilee, 1872; "Forty-sixth Psalm," for soli, chorus and orchestra, performed by the Handel and Haydn Society in 1873; "The Legend of Don Munio," for mixed chorus and small orchestra, 1874; "The Centennial Meditation of Columbia," words by Sidney Lanier, written for the Centennial Exposition at Philadelphia, 1876; "The Golden Legend," scenes for soli, chorus and orchestra from Longfellow's dramatic poem, 1880; "Deseret," a comic opera, libretto by W. A. Croffut, 1880; "Marmion," symphonic overture, 1880; "The Voyage of Columbus," for soli, male chorus and orchestra, 1885; "The Light of Asia," words by Sir Edwin Arnold, an oratorio, 1885; "King Olaf's Christmas," for male chorus, 1887; "The Story of the Cross," a Passion cantata, 1891. Mr. Buck has also written the book and music of a grand opera dealing with an Egypto-Roman subject, entitled "Serapis"; but this, unlike all his other compositions, has neither been published nor performed. Among his other unpublished works is a symphony in E flat, a concertino for four horns and orchestra, and two string quartets.

A Boston composer, whose labors have been given almost exclusively to the church, is Samuel Brenton Whitney, whose name is a familiar one on service lists. I have called him a Boston composer because his principal work has been done there, though he is a native of Vermont. He was born at Woodstock on June 4, 1842; studied music first with local teachers, then with Carl Wels, in New York, and afterwards with Prof. John K. Paine. From the latter he enjoyed lessons in organ and pianoforte playing, composition and instrumentation. Though Mr. Whitney's compositions are chiefly services and anthems, he has also written a trio for pianoforte and strings.

Another Boston composer, H. M. Dunham, has written fine organ sonatas.

The compositions of George E. Whiting cover nearly all forms, large and small, instrumental and vocal, though the centre of gravity of his work must also be sought in the church. Unlike the majority of his colleagues, Mr. Whiting has written chiefly for the Roman Catholic Church, of which he is a communicant, and to which his services as organist and composer have been almost exclusively devoted. He was born in Holliston, Mass., on Sept. 14, 1843, was already a music student at five years of age, and an organist in Hartford at seventeen. He is a most industrious composer, and has placed to his credit, besides many smaller works, two masses and a Te Deum, a cantata, "The Tale of the Viking," settings of Bürger's ballad "Leonore" and Macauley's "Henry of Navarre," and a "March of the Monks of Bangor." The last two compositions are for men's voices and orchestra, the others for solo voices, mixed chorus and orchestra. Among his instrumental writings are a symphony, suite, and concert overture for orchestra, a pianoforte concerto, and many compositions for organ.

Chiefly because of the fact that his finest artistic triumph has been won in oratorio, I class Mr.

Horatio William Parker with choral writers. This composer belongs to the younger school that have brought the traditions of the Munich Conservatory with them to their native country, and are chiefly distinguished by the eclecticism of their style and their liberality of thought in respect of artistic dogma. Mr. Parker was born in Auburndale, Mass., on Sept. 15, 1863. His paternal and maternal ancestors have been Americans for two centuries, so that, despite his foreign schooling, he is most pronouncedly an American composer. His earliest musical studies were made with his mother, who laid the foundation on which afterward his teachers in Boston, Stephen A. Emery and George W. Chadwick, and the professors of the Munich Conservatory, which institution he entered in 1882, built the superstructure of the sound and extensive learning which is now his. His numbered works, which do not include a large number of songs and smaller pieces for the church, published by Novello, Ewer & Co., G. Schirmer, Schmidt and Stevens, had reached a total of thirty-four by the close of the year 1892; the dignity and earnestness of his labors being abundantly evidenced by the fact that among these works are a symphony, three concert overtures, two cantata, an oratorio, a scherzo for orchestra, string quartet, suite for pianoforte, violin and violoncello, and several choruses for men's and mixed voices, with orchestral accompaniment. His cantata, "The Dream King and his Love," received a prize at the first competition instituted by the National Conservatory of Music in New York in 1893, and in the spring of the same year his oratorio, "Hora Novissima," published by Novello, Ewer & Co., was performed by the Church Choral Society. Its luxuriousness of melody and harmonic fecundity, not less than the freedom and strength with which the learned forms are handled in the score, won enthusiastic praise from the critics, lay and professional.

It is an indication of the trend given to musical culture in Boston by the choral practice in which it was pre-eminent from the beginning, that so many of the American composers who have made a specialty of music for the voice should have been born, educated, or employed in that city. In the larger and more important list to which I shall revert presently, after reviewing the development of instrumental music, several composers will be found whose writings in the choral forms are of quite as much significance as those for instruments. That they are not treated of now is due simply to the fact that I have found their successful compositions to be most numerous in the instrumental forms. The importance attached to choral music in Cincinnati, and the encouragement which went out from the May festivals, naturally cause one to turn to that city, after Boston. Unfortunately for the local pride of the Cincinnatians, the best results achieved as a consequence of their energetic cultivation of choral music are seen in the influence upon the sons of other cities. Mr. Otto Singer (born July 26, 1833), who ably seconded Mr. Thomas's labors in the early days of the festivals, composed an ode for the dedication of the Music Hall in 1878, and made an effective setting of Mrs. Hemans's poem, "The Landing of the Pilgrims," for the Harmonic Society's festival of 1876; but Mr. Singer, though he has given the best years of his life to American music, is a German, born in Sora, Saxony, and educated musically at the Leipsic Conservatory. His case is something like that of Dr. Leopold Damrosch (born in Posen, Oct. 22, 1832), to whose zeal and ability the prosperous existence of the Symphony and Oratorio Societies of New York bear witness. Mr. Singer came to New York in 1869, on the recommendation of Liszt, to take part in the contemplated organization of a school of music by Theodore Thomas and William Mason. The project fell through, and Mr. Thomas sent Mr. Singer to be festival choirmaster in Cincinnati in 1872. He remained there twenty years. Dr. Damrosch came to America to be conductor of the Männergesangverein Arion in 1871. He organized the Oratorio Society two years later, and directed its affairs until his death in 1885. Two cantatas, composed by him, are on the list of the society; they are "Ruth and Naomi" (1875), and "Sulamith" (1882).

In 1880 a prize of $1,000 for the best choral work with orchestra offered by the Cincinnati Festival Association was won by Dudley Buck, with his "Golden Legend"; two years later the successful competitor for a prize of like amount was W. W. Gilchrist. Mr. Gilchrist's activities have all been given to Philadelphia, where he has lived since his ninth year, save the year 1871 spent in teaching in Cincinnati. He was born in Jersey City on Jan. 8, 1846; his father being a Canadian of Scotch extraction, his mother a New-Yorker of Puritan descent. The

family was musical, and Mr. Gilchrist's education in music began in the home circle. After the family's removal to Philadelphia, he became the pupil of Hugh A. Clarke, and he has never had another teacher. Having little inclination for instrumental work, he studied singing and composition, and these branches, together with conducting and teaching, he has since practised. His first successful venture in composition was made in 1877, when he gained two prizes for men's part-songs offered by the Abt Society; his second was of a similar nature, — in 1880 he took all of three prizes offered by the Mendelssohn Glee Club of New York. The composition with which he carried off the Cincinnati Festival prize in 1882 was a setting for soprano solo, chorus and orchestra of the Forty-sixth Psalm. Other cantatas by Mr. Gilchrist are "Prayer and Praise," "The Rose," and "The Uplifted Gates," all for mixed chorus and orchestra. He has written many part-songs for four voices, men's, women's, and mixed songs with pianoforte accompaniment, anthems, a trio and quintet for pianoforte and strings, a symphony, a suite for pianoforte and orchestra, and an operetta entitled "Pyramus and Thisbe." In manner Mr. Gilchrist leans toward Mendelssohn. This might also be said of Dr. Hugh Archibald Clarke, of Philadelphia, who, as has already been mentioned, was Mr. Gilchrist's only teacher. Dr. Clarke was born on Aug. 15, 1839, in Canada, and is a pupil of his father, J. P. Clarke, Mus. Doc. Dr. Clarke's principal compositions are "Jerusalem," an oratorio, and incidental music for Aristophanes's "Acharnians," both of which works have been published and performed, and a cantata, "Prometheus," the text from Shelley's poem. Among the composers of church services and anthems who have enjoyed great and lasting popularity are Joseph Mosenthal of New York, and Hermann Kotzschmar of Portland, Me. For the Worcester (Mass.) festival of 1891, Victor Herbert composed a cantata entitled "The Captive," whose broad dramatic effects and intense emotionality entitle it to praise. Mr. Herbert has also written a large number of effective songs in the German manner, but since it is there that his strength lies, he might better be counted amongst orchestral composers. He is an Irishman, born in Dublin, but reared and educated in Germany, whence he brought all of his artistic tastes and predilections when he came to New York, as a member of the orchestra of the Metropolitan Opera Company, in 1886.

II.

I reach the phase of musical culture for which the impulses came chiefly from New York, — the instrumental. In a manner this phase is intimately connected with the theatre, which fact sufficiently explains why it grew up in New York rather than in Boston. The history of the theatre in New York begins nearly half a century earlier than the Boston history. The Federal Theatre in Boston was established in 1794, one year after the law of 1750 forbidding theatrical performances had been repealed. In 1750, New York was already listening to "The Beggar's Opera." Naturally this argues the existence of theatrical orchestras; and Mr. Ireland, in his history of the American stage, has a record to the effect that in 1798 the band of the Park Theatre consisted of fourteen men. It is highly probable that amateur bands were already to be found in New York as well as in Boston at this time, but it is certain that there was not one perfectly constituted orchestra in America until nearly half of the nineteenth century had gone by. In fact the frontier towns, where there were garrisons with military bands, were almost as happily placed in respect of instrumental music as the larger cities of the seaboard. The band at Fort Washington enlivened the social festivities of the infant community of Cincinnati, for instance, and stimulated so much ambition that when a theatrical company proposed to give some performances in 1814 on its way to the older and more refined community of Frankfort, Ky., it found a Harmonical Society ready to provide the incidental and between-acts music. But this Harmonical Society was a brass band. In Boston as late as 1798 it was necessary to call in the assistance of the band of "His Most Christian Majesty's Fleet" in order to provide the instrumental accompaniments at a concert given in honor of President Washington. The band doubtless furnished the wind instruments, as there were amateur string players in Boston at the time, the amateur movement having taken possession of that city perhaps as early as it did New York, the viols having been partly purged of their wickedness by their admission to the choir lofts of the churches, in imitation of the English custom. Even under the liberal influences prevailing in New York, orchestral

music remained in a grievous state until it came into the care of professional musicians from Germany. I quote from my memorial history of the New York Philharmonic Society: —

"The theatrical orchestras of the first quarter of the nineteenth century were doleful affairs. They seem still to have been largely recruited from England. Their composition was not calculated to educate the public to an appreciation of the higher class of music. Not only were the solo instruments essential to the performance of the classical overtures and symphonies wanting, but the distribution of the instruments present in the band was subversive of all sense of euphony. The rude taste of a community which had to be cautioned not to stand on the chairs at a reception, and which was rebuked for its habit of resting its boots on the cushioned rails of the theatres, naturally found its chief delight in the flaring of trumpets and trombones, and

> 'The double, double, double beat
> Of the thund'ring drum.'

Trumpets, trombones, and drums were in every orchestra, but in 1817 there was but one bassoon in the city; and a German musician, who wrote a letter to the German musical journal called *Cæcilia*, published in Mayence in 1828, said that at that time there was only one oboe player in America, and he lived in Baltimore. This statement, though not strictly true (Gottlieb Graupner, who was at the head of musical matters in Boston at the time, having become a resident of the city in 1798, was an oboe player, and a 'hautboy concerto,' was announced to be played in Boston as early as 1792), suffices to characterize the period. . . .

"The first Italian opera company which came to New York was that of Manoel Garcia, who gave his first season at the Park Theatre in 1825. His orchestra, composed of local musicians, contained seven violins, two violas, three violoncellos, two double-basses, two flutes, two clarinets, one bassoon, two horns, two trumpets, and kettle drums. Four of the members of this band were amongst the founders of the Philharmonic Society, one of them being the originator of the plan. The record is silent on the question of how the oboe parts were supplied in operas like Mozart's 'Don Giovanni' and Rossini's 'Barber of Seville,' both of which were sung by the company. . . . A second Italian company came to New York in 1832, headed by Montressor as manager. Montressor seems to have been advised as to the prevailing instrumental penury. He brought with him a portion of his instrumental forces, and amongst others two Italian oboists. Prof. Ritter's statement that on this occasion 'for the first time two oboes, Paggi and Conti, made their appearance in an American orchestra,' is mere assumption, however, for it is more than likely that the Philharmonic Society (amateur) which Graupner established in Boston in 1810, and which played symphonies by Haydn, also made use of oboes, Graupner being an oboist; and an old programme, already referred to, indicating that an oboe solo was not a novelty in 1792. Still when Madame Caradori Allan gave a season of Italian opera at the Park Theatre in 1838, there was no oboe in the orchestra, the first oboe part being played on a flute. This was one means of supplying the deficiency. Another, more common, is illustrated in the composition of the orchestra which played at a concert of the Musical Fund in 1836. In this there were thirteen violins, two violas, three violoncellos, two double-basses, two flutes, four clarinets, two bassoons, four horns, one trumpet, three trombones, kettle drums and cymbals, — in all, thirty-eight men. Here the presence of four clarinets is explained by the circumstance that two of them played the oboe parts. . . . The Musical Fund, whose orchestra has been referred to, was a professional organization which came into existence in 1828. Its artistic calibre and the character of the forces over which it had control may be guessed from the circumstance that at one of its concerts it played Beethoven's 'Heroic' symphony arranged as a septet. It is a noteworthy fact, as illustrating the one-sided character of the musical taste of the New York public in the early decades of the century, that the largest orchestras took part in the concerts of the choral societies and amateur bodies, whose purpose was nominally to cultivate instrumental music. . . . In instrumental music popular taste had not been given an opportunity to develop beyond the compositions within the scope of the amateur societies and the ill-balanced theatre orchestras. The overture to 'Zampa' (Hérold), 'Cheval de Bronze' and 'Masaniello' (Auber), 'Zaira' (Winter), 'Semiramide' and 'William Tell' (Rossini), were *tours de force* reserved for the most pretentious concerts. . . . In the theatres the musicians sometimes essayed simpler movements from Haydn's symphonies, and those of Pleyel, and even Mozart and Beethoven, but this was chiefly for their own edification, and the circumstance speaks more for their zeal than their judgment. But though the performances were crude, the spirit which prompted them held in it the promise of good. Without the encouragement of courts or nobility, compelled to rely wholly on their own rude resources, the people of New York took up the cultivation of music, and were ready to extend encouragement to a professional organization as early as the chief musical city of Europe. The difference between Vienna and New York was in degree, not in kind." *

This describes a state of affairs such as I have every reason to believe existed in Boston, Philadelphia, Baltimore, and all the other cities of the Union for fifty years after the colonies achieved their independence. In fact, it may be said with a

* "The Philharmonic Society of New York," by Henry Edward Krehbiel, New York and London, Novello, Ewer & Co., 1892.

much fairer degree of truth than is generally supposed that it was common even in the Old World outside the capitals. It was the period of amateur effort which succeeded to the period of direct maintenance by monarch and nobility. If we must set it down as the day of small beginnings, we must also recognize that it ushered in the period of democratic encouragement, within which most wonderful evidence was adduced of the energy and capacity of the American people. These qualities were strikingly demonstrated by the organization in 1842 of the New York Philharmonic Society, the impulse to which came from the success attained at a concert given in honor of the memory of Daniel Schlesinger on June 25, 1839, when the largest and best orchestra ever gathered together in New York up to that time (it numbered sixty men) took part. It seems strange, yet it is a fact amply attested by men yet alive, that the enthusiasm created by a performance of the overture to "Der Freischütz" endured so long that it finally persuaded the leading orchestral players of the city to associate themselves together for the distinct purpose of regularly performing symphonic music in public. The leading spirits in the movement were U. C. Hill, a Connecticut Yankee; H. C. Timm (1811–92), a pianist and orchestral player born in Hamburg, who filled as large and pervasive a place in the musical life of New York at the dawn of its classical period as Gottlieb Graupner did in Boston; D. G. Etienne and William Scharfenburg, pianoforte teachers and concert players; C. E. Horn, an English singer and composer; Alfred Boucher, a French musician of note, who was conductor of the Musical Fund, already mentioned; Maroncelli, the Italian political refugee, who was eking out an existence in New York as a teacher of singing; Dr. Edward Hodges, an English cathedral musician; and Anthony Reiff, who had come from Germany to take the place of a half-brother who, in 1817, was the only bassoon player in the city. William Vincent Wallace, the English composer, was also one of the first members of the society which effected an organization on April 23, 1842, and adopted a plan of operations which is still followed by the society. In its first season the Philharmonic Society had fifty-two performing members, of which twenty-two were Germans, thirteen Americans, eleven English, four French, and two Italians. The Germans increased so rapidly that in the twelfth season of the eighty-nine actual members, sixty-two belonged to that nationality, and only twelve were Americans. After fifty years the percentage of men of either German birth or descent is much greater, the playing members now being practically all Germans. During the first ten years the number of members in the orchestra of the society varied from fifty to sixty-seven; during the second decade from sixty-seven to eighty; in the middle of the third it was raised to one hundred, from which figure there has been little variation since. In the first years of the society several of the principal members acted as conductor in turn. In the seventh season the coming of Theodore Eisfeld, a trained musician, from Germany effected a change. Till the end of the tenth season he shared the work with George Loder, member of the Loder family of English musicians; but in the eleventh he was elected sole conductor. Eisfeld afterward returned to Germany, where he died in 1882. The acquisition of Carl Bergmann, who came to the United States in 1850 and remained a member of the Philharmonic Society from 1854 till 1876, led to a return to the old fashion of double rule, Eisfeld and Bergmann alternating at the conductor's stand until the season 1865–66; then Bergmann became sole conductor, and remained such till his death. He was succeeded by Theodore Thomas, the mention of whose name suggests the propriety of a glance at elements hitherto neglected in the story of the growth of musical culture in America.

I have mentioned the rapidity with which the Germans seized upon the instrumental art when the period of reform (comparable with that for which the organization of the Handel and Haydn Society stands as a monument in choral culture) came in that branch. One cause of this was a constant influx of recruits from Europe, brought hither by the popular notion abroad that America was El Dorado for all itinerant artists. There has been no period since comparable, in this respect, with the decades from 1840 to 1860. Year after year the country was overrun with foreign artists, many of whom more than realized their wildest expectations, while others found nought but disappointment. The race was eager and impressionable, rapidly gaining wealth and opportunity for enjoyment, and there was a strong reaction against the austerities of the early days. That they became the prey of

many virtuosi who could do nothing to refine and elevate the popular taste, but did impose upon popular good-nature with the help of managers of the Barnum stamp, is undeniable. If uncultivated, the Americans were at least anxious to be entertained and willing to pay for their pleasures. Over sixty years ago Malibran could command a fee of $500 an evening. Twenty years later the receipts at a performance of "The Messiah," at which Jenny Lind sang, amounted to $8,000. It is a familiar story that this admired singer carried back to Europe $1,000,000 as the earnings of two years of concert-giving in the United States. It is, of course, impossible to strike a balance between the good accomplished by the best of the peripatetic vocalists and instrumentalists, and the money which they carried away; but it is easy to point to the benefits which accrued from another class of entertainers who, as a rule, were less successful. These were the orchestras which came from Europe, travelled for a longer or shorter time through the States, and then were disrupted. Every such catastrophe added to the musical ability of the country. A band called the Steiermarkers, composed of eighteen players, came as early as 1846; Josef Gungl with his band in 1849; then came the Saxonia, and after it the Germania orchestra. Jullien came in August, 1853, by which time he found it possible to augment his orchestra to the number of ninety-seven in New York for the monster concerts which he gave. The end of each enterprise left trained musicians in the country. Thus Bergmann came to New York and became the master spirit of the Philharmonic Society; thus Zerrahn went to Boston to take charge of the Handel and Haydn Society. Thus, too, Theodore Thomas, who had come to New York as a lad, played with Jullien, travelled in opera orchestras under Arditi and others, and taken a seat with the first violinists of the Philharmonic in 1853, imbibed that spirit of artistic devotion and adventure which, together with his marvellous executive ability and disciplinary skill, made him the most potent agency for the spread of understanding and love for high-class music that the country has seen. Mr. Thomas was born in Essen, Hanover, on Oct. 11, 1835. He played in the operatic and concert orchestras during the American engagements of Jenny Lind, Sontag, Grisi, Mario and others. In 1855, with William Mason, Joseph Mosenthal, G. Matzka, and Carl Bergmann, he instituted the famous chamber concerts which continued the work of culture practically begun in New York by Theodore Eisfeld. In 1862 he became conductor of the Brooklyn Philharmonic Society, in 1864 he began his Symphony concerts, and about two years later that itinerary of which traces are left in nearly all the larger communities of the country and many of the smaller. On the death of Carl Bergmann, he became conductor of the Philharmonic Society, but declined election a year later to found a college of music and build up an orchestra in Cincinnati, where, in 1873, he had called into existence the May festivals, of whose influence I have already spoken. In 1879 he returned to New York, and for twelve years thereafter conducted the concerts of the Philharmonic Societies of New York and Brooklyn, and gave symphony and popular concerts with his own organization. Finally, in 1891, he transferred his activities to Chicago, where he organized an orchestra, and whence he goes forth to continue the educational work to which thirty years of his life have been devoted, and which has found its highest exemplification in the musical arrangements of the World's Columbian Exposition, of which he was musical director.

It is not easy to measure the results of labors like those performed by Mr. Thomas, not always possible to see the true and full relationship between cause and effect; but when the length of service which is to his credit is considered, the circumstance is weighed that not a single large city of the country has been left without frequent ministrations at his hand, and just importance is attached to the circumstance that it is his standard which prevails with the orchestras which have been organized in New York, Boston, and elsewhere, it seems only a pious obligation to say that after the Philharmonic Society of New York, the most potent influence in the advancement of instrumental music in America has been and still is Theodore Thomas. Of course in this view of the case I am treating the Boston Symphony Orchestra, which occupies the same place of dignified activity as the Philharmonic Society of New York under Anton Seidl, the Symphony Society of New York (organized by Dr. Leopold Damrosch in 1877) under Walter J. Damrosch, and the Chicago Symphony Orchestra under Mr. Thomas, as itself a product of the labor performed by Mr. Thomas in the New England capital; and I

think this is justified by the facts. The organization which Mr. Henry Higginson called into being in 1881, which he has maintained in so princely a manner ever since, and which has achieved so much not only for New England but the entire country under the direction of Georg Henschel, Wilhelm Gericke, and Arthur Nikisch, would scarcely have come into existence so soon had Boston not had the example of New York before it. New York, Boston and Chicago are now the American centres of instrumental culture, though it is gratifying to record, as a result of the influences which are constantly going out from those centres, that concerts given by local orchestras take place annually in Baltimore (where the orchestra of the Peabody Institute has been in existence twenty-seven years), Cincinnati, St. Louis, Buffalo, Cleveland, Detroit, Milwaukee and San Francisco, and that several cities besides these are like Philadelphia in the ability to provide a fair orchestral accompaniment for oratorio performances.

One of the purposes had in view at the organization of the Philharmonic Society of New York was the encouragement of composers of music living in the United States. The constitution as at first adopted contained a provision for the periodical performance of the music of such composers as should meet the approval of the society's officials. The practical results of the provision were inconsiderable, though there were a number of men who wrote music in the lists of the early years. With the gradual Germanization of the band, and the growth of the conviction that its true mission was the conservation of the best in the whole art rather than propagandism in favor of any single element, however worthy of encouragement, the constitutional provision was lost sight of, though not until a native American element had made a vigorous assault on the supposedly "foreign" policy which found expression in a preference for the classics over the efforts of American novices. The first composition written in America which attained the honor of performance by the Philharmonic Society was a concert overture, "Marmion," by George Loder, an Englishman, and one of the directors of the first decade. The overture was played at the second concert of the fourth season on Jan. 17, 1846. Mr. Loder, who was a prominent theatrical and choral conductor, was the first leader to produce Beethoven's "Choral" symphony in the United States. The Philharmonic Society gave this work at a special concert in Castle Garden on May 20, 1846, for the benefit of a Philharmonic Hall fund which was never raised. Mr. Loder was a member of the Philharmonic Society for thirteen years, and died in South Australia in 1868. Another of the charter members of the society who enjoyed some reputation as a composer was S. Knaebel, a violinist, whose cantata, "The Battle of Bunker Hill," had its day of popularity. Men of wider gifts were H. C. Timm and George F. Bristow. The former was a German and of German schooling. He was born in Hamburg in 1811, and studied with Methfessel. His record of active work for the Philharmonic Society has no fellow. He was assistant director in the third and fourth seasons, vice-president in the fifth, president from the seventh to the twenty-first inclusive, and an honorary member from 1863 till his death on Sept. 4, 1892. His writings include a mass besides orchestral and pianoforte compositions, but his chief significance in the musical development of the country lay in his labors in connection with the Philharmonic Society. The active leaders in the "American movement" to which I have referred were George Frederick Bristow (born in Brooklyn, Dec. 19, 1825) and William Henry Fry. Both of these men deserve to be remembered as pioneers among the composers of grand opera in the United States, but the former is best classified amongst the symphonists or orchestral composers with whom now I am chiefly concerned. Mr. Bristow became a member of the Philharmonic Society in its second season. When he began what he considered a patriotic agitation in 1854, the society had already performed an overture (op. 3) of his composition. This was in 1847. A few years later he celebrated the coming of M. Jullien with a symphony in D minor, the second work of its kind from his pen which found a place on a programme of the society on March 1, 1856. On March 26, 1859, another symphony in F sharp minor was played by the Philharmonic; and on Feb. 14, 1874, still another in E minor, with the title "Arcadian." These symphonies and an overture, "Jibbenainosay," a mass and the opera "Rip Van Winkle," fixed Mr. Bristow's place among the men who have striven to put composition on an independent footing in America. In theory he was a pupil of George A. Macfarren; in style his works, which number

between seventy and eighty, of which few have been published, disclose the eclectic. Frederick Louis Ritter (1834–91), an Alsatian, whose American activities as teacher, conductor, and writer on music covered thirty years chiefly spent in New York and at Vassar College, also achieved the distinction of having a violoncello concerto, an overture, "Othello," and a symphony (No. 2) played by the Philharmonic Society between 1865 and 1872. He composed three symphonies and a symphonic poem which are unpublished.

Another composer of foreign birth and education who has made America his home, though retaining a close association with Old World activities, is Asger Hamerik, who ranks among the foremost of Scandinavian writers. Since 1871, Mr. Hamerik has been director of the Conservatory of Music of the Peabody Institute in Baltimore. Though his reputation was already established when he came here, the influence which he exerts by precept and example upon American students demands attention in this place. Asger Hamerik was born on April 8, 1843, in Copenhagen. At sixteen years of age he began the study of composition with Niels W. Gade, and pianoforte with Haberbier. In 1861 he was sent to Berlin to study with Hans von Bülow. There he remained three years, within which time, as Bülow has said, he managed to "unlearn piano playing," his interest in composition being stronger than his ambition to become a pianist. Bülow, prompt to notice this fact, changed the piano lessons into studies of instrumentation and score-reading. Armed with a letter from Cosima Liszt, then von Bülow's wife, to her brother-in-law, Emile Olivier, the French prime minister, Hamerik went to Paris, and became Hector Berlioz's only pupil, the master teaching him not only composition and instrumentation, but the French language as well. After six years of Parisian life, he went to Lamperti in Milan to study the voice, so that he might write intelligently for it, spent a year in Vienna, and then accepted the call to the Peabody Conservatory. As a composer, Mr. Hamerik's labors have been chiefly in the orchestral field, though he has composed no less than four operas. He belongs to the romantic school, though he has a firm classical foundation, and the most popular of his compositions are the Norse Suites which are characteristically Scandinavian in feeling and color. His principal compositions are these: op. 12, "Tovelille" (1863–65), an opera in five acts; op. 18, "Hjalmar and Ingeborg" (1866–68), opera in five acts; op. 19, "Jewish Trilogy" (1868), for orchestra in C minor; op. 20, "La Vendetta" (1870), opera in five scenes, words and music written in Milan, where the work was performed; op. 21, "The Traveller" (1871), opera, written and published in Vienna; op. 22 to 26, five Norse Suites for orchestra, C major, G minor, A minor, D major, and A major; op. 28, "May Dance" (1879), for female chorus and orchestra; op. 29, Symphonie poétique (1879, 1880), in F major; op. 30, "Opera without Words," in three parts, composed in 1881; op. 31, "Christian Trilogy" (1881, 1882), in D minor, for baritone solo, chorus and orchestra; op. 32, Symphonie tragique (1882, 1883), in C minor; op. 33, Symphonie lyrique (1884, 1885), in E major; op. 34, Requiem in C minor (1886, 1887), for contralto solo, chorus and orchestra; op. 35, Symphonie majesteuse (1888, 1889), in C major; op. 36, Symphonie sérieuse (1889–91), in G minor.

I come now to a group of composers who, within the last fifteen years, have created a body of instrumental music in the larger and more dignified forms which has commanded respect and admiration on both sides of the Atlantic, and justified the term "an American school" by virtue of its excellence, if not by distinguishing marks or kind. At the head of this group, because of the influence which he has exerted upon it and the encouragement which has gone out from his example, I place John Knowles Paine, though from a strictly chronological point of view he might be said to belong to the earlier and tentative period. His labors, however, though earlier in origin, have not yet ceased, so that he stands at once as mentor and exemplar to the eager and talented young composers of to-day, as the foremost American composer. Though his earlier compositions were conceived in the classical form, all the works of his maturity are impressed with his own marked individuality, while they may be said to belong to the modern romantic school. Like Dudley Buck, Mr. Paine's first activities were engrossed by the organ. He was born in Portland, Me., on Jan. 9, 1839, and early turned to music, studying pianoforte and organ playing and composition with Hermann Kotzschmar. He had already tried his 'prentice hand on a string quartet at the age of sixteen, and in 1858

he went to Germany. The organ still looming up before him as the goal of his ambitions, he put himself under the instruction of Haupt and Wieprecht in Berlin. His study of Bach's organ works was of strong and lasting influence upon him, not only as a concert performer, in which capacity he first exploited his gifts on his return to the United States in 1861, but also as a composer. In 1862 he was appointed instructor in music at Harvard University, and ever since then he has lived in Cambridge.

What that position meant at the time and what it has been brought to mean by Mr. Paine's faithful and ambitious labors, Mr. John Fiske tells us in the following words: —

"The position to which Mr. Paine was appointed was little more than that of organist and choir-master. 'Instruction in music' meant little more than 'teaching singing school.' The routine work was supplemented by private lessons on the organ or piano, and now and then, perhaps, in harmony or counterpoint. Starting from such beginnings, Mr. Paine gradually developed a department of instruction in music such as had never before been seen in the United States; and in 1876 a professorship of music was created for him at Harvard. The work of organist and choir-master has since been deputed to another officer. Prof. Paine now gives to undergraduates instruction in harmony, counterpoint, instrumentation, and the history of music, with analysis of the works of the great masters. In order to take these courses some proficiency in piano or organ playing is a prerequisite. For graduates there are courses in canon and fugue and in free thematic music. It is due to Prof. Paine that music at Harvard has been put upon the same level with philosophy, science, and classical philology. Proficiency in music counts for as much toward the degrees of Master of Arts or Doctor of Philosophy as proficiency in any subject."

The trend of Mr. Paine's predilections is shown in his early compositions. Of his first ten numbered works four were organ pieces, two were pianoforte sonatas, one a string quartet, one a setting of the "Domine fac Salvum" for men's voices and orchestra, and one a complete Mass in D with orchestral accompaniment. This Mass marked the climax of his achievements up to that time, and was performed by the Singakademie in Berlin on the occasion of his second visit to Germany in 1867. Nine numbered works followed it, the same style predominating in them, and then came his greatest choral work, an oratorio entitled "St. Peter," which had its first performance at Portland on June 3, 1873, and was repeated at the Triennial Festival of the Handel and Haydn festival in Boston in the following year. The founding of Christianity, as illustrated in the four principal scenes in the life of St. Peter, supplies the material for the dramatic development of the subject. The style of the music is contrapuntal and erudite, but dramatic feeling, which is as old as Schütz in the oratorio form, is permitted to assert its rights. The overture gives expression to the vague yearnings of that time of doubt and hesitancy, when "the oracles were dumb" and the dawning of a new era of diviner faith was matter of presentiment rather than of definite expectation. The disciples have dramatic impersonation in a chorus of twelve basses and tenors, and an orchestral lament exposes the remorse-stricken conscience of Peter after the denial of his Master, even before he bursts forth with his agonizing supplication, "O God, my God, forsake me not!" So also there are celestial voices sustained with harp accompaniment, and the Pentecost scene is full of vivid dramatic delineation.

Mr. Paine's next compositions of magnitude were his first symphony in C minor, op. 23, first performed by Theordore Thomas's orchestra on Jan. 26, 1876, in the Boston Music Hall; his "Symphonic Poem" on Shakespeare's "Tempest," op. 31, brought forward by Mr. Thomas in New York in October, 1877; and his "Spring" symphony in A major, op. 34. Concerning the symphonic poem, Prof. Fiske writes as follows: —

"It was originally intended for an overture, but grew under the composer's hands into something too broad in scale for an overture. The 'Tempest' — such a wonderful fantasy of the poet — seemed to demand a unique treatment from the composer. Some form less closely confined by traditional usage than the overture or the symphony seemed to be called for. At the same time there was no radical departure from classical precedent. Each of the four movements is clearly thematic, and their grouping is as logical as that of the several movements of a symphony or sonata, though they are developed with greater conciseness except in the finale. The first movement gives us the storm in regular prelude form, with motives chiefly in the strings. The second movement is in the song

form, followed by pianissimo chords with Ariel's flute motive supported and enriched by the harp. The part of Caliban enters immediately afterward with grotesquely capering bassoon. This episode leads directly into the third movement. Here enters the noble Prospero theme with all the strings in unison. This is carried out in rondo form with thematic development, modulation and varied instrumentation relieved by occasional contrasts with the Ariel motive. In a new episode the grandeur of the arch-magician finds fit expression in a brief choral passage of brass instruments in *fortissimo* diminishing superbly into a sustained *pianissimo* of strings; and then with the repetition of the harp and flute motive we enter a new key leading into the fourth movement, which is in regular sonata form. Full justice is here done to the dialogue of Ferdinand and Miranda; and in the coda which follows we hear some apt reminiscences of the Prospero theme."

It is manifestly impossible within the narrow limits set by this publication to give even outline descriptions of all of Mr. Paine's larger works. My object can only be to indicate his manner of working and the attitude which he maintains toward the various questions which the art of musical composition has raised in its onward march. In the "Tempest" music, the "Spring" symphony, and again in a much later work, "An Island Fantasy," we see honest appreciation of the opportunities for musico-poetic expression opened up by the so-called "programme" style. Mr. Paine's descriptive music, however, is always held well within the bounds set by Beethoven. His promptings come from within rather than without. In the "Spring" symphony we have a suggestion of the monotonous gloom of winter in the slow introduction which gives way to the cheerfulness of spring and the quickening of nature which responds to the genial warmth of the season. Then comes a "May Night Fantasy," in the scherzo, a "Romance of Springtime" in the dreamy and poetical adagio, and at last the Hymn of Praise, which has ever been the appropriate close of a symphony. In the "Island Fantasy," there is a similar design to give tonal expression to the contrasted phases of nature. Its obvious aim is delineation of moods rather than description, though there is a bit of imitation in a figure of the strings and a tremolo that pervade the composition, and the fancy is stimulated to picture the flux and reflux of the waters by musical device of approved efficiency. The two moods of nature, storm and sunshine, have typical melodies in the work which are presented, developed and combined with much ingenuity and always for the sake of musical beauty.

Concerning the next large work from Mr. Paine's pen, I again yield the privilege of description and estimate to Prof. Fiske. It is the incidental music to the "Œdipus Tyrannus" of Sophocles, brought forward at a performance of the tragedy by students of Harvard University in the Sanders Theatre in the spring of 1881. Says Prof. Fiske: —

"Signal as was the artistic success of the performance in every respect, the most original and striking feature of it all was the noble music. In this work Mr. Paine has completely attained the end of making the music enhance the emotions naturally awakened in the development of the tragedy, until, in spite of all the anachronisms of detail, in spite of the mythical unreality of the whole situation to the modern mind, the awful grandeur of the old Greek conception is impressed upon us as intensely as it could have been felt by the devoutest believer in Apollo and the Eumenides. The acting, by itself, great as were its merits, could hardly have achieved this. Nor could the music have achieved such a result had it been conceived in a spirit of narrow antiquarianism. To reproduce the forms of Greek music was no part of Mr. Paine's purpose. We really do not know what the old Greek music was; but even if we did, it may safely be assumed that any imitation of it would produce but a very slight emotional effect upon the modern mind. So far from seeking to copy the antique, the true method of dealing with the problem is to apply the highest resources of modern musical expression to the illustration of the ancient dramatic idea; and this is what Mr. Paine has done in his 'Œdipus.' Among his works it is one of the most distinctly modern in treatment.

"The music is written for male chorus with orchestra. The acting chorus of fifteen voices stands about the *thymele* before the stage, while the supplementary chorus of sixty voices sits arranged in a semicircle with the orchestra of thirty-five players. This arrangement accorded with the limited space in the Sanders Theatre at Harvard. With a larger orchestra the effect of the strings would be en-

hanced. Among the themes of the six choruses the most striking contrast is between the second theme of the second chorus and the theme of the sixth chorus. The former, *Adagio*, in G major, sings the trust of the people in Œdipus, and is worked up in one of the most exquisite cantabile passages that ever gladdened the heart of man. The latter, *Moderato*, in C minor, follows the terrible cry with which Œdipus rushes from the scene on discovering the situation into which resistless fate has led him, and all the shuddering horror of the moment is expressed in this theme in the syncopated accompaniment and in the remarkable movement of the basses in which the relentless obstinacy of fate itself seems to be well typified. These two strangely contrasted themes worked up with various elaboration form the chief burden of the overture, which thus epitomizes the fundamental conception of the tragedy.

"While the second and sixth choruses thus represent the opposite extremes of feeling between which the development of the drama is carried on, the first and fourth give expression to the feelings of religious awe with which the harrowing themes of the Greek tragedy were approached by the ancients. In the days of Æschylus and Sophocles the tragic drama had by no means lost the evident marks of its origin in a religious service. Their sublime 'plays' were witnessed by the Athenian spectators with feelings as earnest and solemn as those with which we listen to a grand oratorio. This mood is especially true in Mr. Paine's fourth chorus, which is no doubt essentially true historically, giving voice to the really religious element in Paganism more profoundly than Mendelssohn's 'O be gracious, ye immortals,' though that chorus, too, is true enough when considered with its context. In marked contrast with these devotional and supplicating strains comes the third chorus, which breaks in upon the quarrel between Œdipus and Creon. Here the alternation of dialogue and chorus, sustained by rich and varied orchestration, is extremely lively and dramatic. In the fifth chorus comes one of the brightest movements by which the horror of the tragedy is relieved, when the people, mistaking the import of the revelations just made,—which only Jocasta comprehends,—jump to the conclusion that Œdipus is of celestial origin. But dry description can convey but a scanty idea of the musical treatment of this interesting subject. From its intrinsic beauty the music is well fitted to be reproduced in concerts apart from the full text of the great drama, which it has invested with a fresh interest for all to whom modern music is the highest and noblest of all the modes of expression that the human mind has learned to employ."

Since composing the Œdipus music, Mr. Paine has written four cantatas, "The Realm of Fancy," words by Keats (op. 36), "Phœbus, Arise," words by Drummond (op. 37), "The Nativity," words by Milton (op. 39), and "Song of Promise," words by George E. Woodberry (op. 43), composed for the Cincinnati festival of 1888; also a march with final chorus for the dedication of the World's Columbian Exposition at Chicago. He is now at work on an opera with a mediæval Provençal theme, for which he wrote the libretto.

In Arthur William Foote (born on March 5, 1853, in Salem) we have an illustration of native talent nurtured and developed by native teaching. Mr. Foote, having studied the pianoforte as a schoolboy, was at fifteen years of age taken to Mr. B. J. Lang, of Boston, for advice. Lang discovered evidences of talent in the boy, and by his counsel he was sent to the harmony class of Stephen A. Emery at the New England Conservatory of Music. There he continued until his musical studies were interrupted by his entering Harvard in 1872. At college he did little more than practise the lighter and purely social side of music, which fell to him as a duty when he was elected conductor of the Harvard Glee Club; but immediately after his graduation in 1874 he began his studies with redoubled interest, taking lessons on the pianoforte and organ from B. J. Lang, and in counterpoint, canon, fugue, and free composition from Prof. Paine. His examination for the degree of A. M. at Cambridge in 1875 included musical theory and history. He also enjoyed some rudimentary instruction in instrumentation from Prof. Paine, but in theory he is for the most part self-taught. For the following discussion of Mr. Foote's compositions I am indebted to Mr. William F. Apthorp: —

"Foote's first publicly performed composition was his trio for pianofore, violin and violoncello, in C minor, op. 5; this he brought out himself at one of his trio concerts in 1882. It was afterwards played at the Saturday Popular Concerts in London in 1887. A sonata in G minor, for pianoforte and

violin, op. 20, was played at the Kneisel Quartet concerts in 1890; and a quartet for pianoforte and strings in C major, op. 23, was brought out at the same concerts on Feb. 19, 1891. His first orchestral work, a suite in E minor, for strings, op. 12 was given at a Young People's Popular Concert in May, 1886, by the Boston Symphony Orchestra, and afterward in Chicago and New York. This was followed next year by an overture for full orchestra, 'In the Mountains,' given at one of the Saturday evening Symphony concerts; and in 1889 by a second suite for strings, in D major, brought out at the same concerts. Neither the suites nor the overture have been published; but some movements selected from both suites have been published under the title of Serenade. A symphonic prologue, 'Francesca da Rimini,' was given by the Boston Symphony Orchestra in January, 1891. Foote has also written three important works for chorus and orchestra: A ballad, 'The Farewell of Hiawatha,' male chorus and soli, given by the Apollo Club in May, 1886; another, 'The Wreck of the Hesperus,' mixed chorus and soli, given by the Cecilia in January, 1888; and a third, 'The Skeleton in Armor,' mixed chorus, given by the American Composers Choral Association in New York in April, 1892. His first suite for strings was played at Georg Henschel's Symphony concerts in London in 1887; but the composition of his that has travelled farthest is the overture 'In the Mountains,' which was given at Van der Stucken's concert of American music at the Paris Exposition in July, 1889, and at Arens's concerts of American compositions at Berlin and elsewhere in Germany in 1891. Besides the works above enumerated, he has written a suite in D minor for pianoforte, op. 15, a set of studies for the same, op. 27, and a number of fugitive pieces, also some short pieces for pianoforte and violin, and pianoforte and 'cello. His smaller vocal compositions comprise an Album of Twelve Songs, op. 26, about fifteen other songs, and several pieces for male, female and mixed chorus.

"As a composer, Foote is notable for a certain solidity of style such as is by no means common in this country. It is not only that his harmony is both pure and strong, he showing but little sympathy with the now prevailing fondness for chromatic writing, but also that in his contrapuntal writing he almost always has something to say. His musical invention, if possibly no more brilliant nor fertile than one finds in many another composer in this country, has a certain length of breath and unflagging quality that are comparatively rare. It shows itself quite as much in his development of a movement as in the character and distinction of his themes themselves. His inventive power does not exhaust itself in the initial effort of creating a theme, or melodic phrase, but retains enough vital force to give him a rare fertility of resource in developing the phrase into a strongly organized composition. It is in this staying power of his musical inventiveness that Foote's force as a composer shows itself conspicuously. In his larger works (overtures, suites and cantatas), you seldom come upon a passage in which he gives evidence of being at a loss what to say; you do not feel that he wrote what he did simply because he knew not what else to do. He has a rare faculty of saying the right word for the occasion; his modulations, his various contrapuntal devices, bear the stamp of naturalness and appositeness; they really say something. Where he shows his musical erudition is in his harmony, which often deserves to be called no less than masterly."

George W. Chadwick is as completely American in stock as his colleague Foote, but he has imbibed the traditions of Germany through direct contact with the teachers of Leipsic and Munich. Mr. Chadwick's facility and strength in the handling of the factors of composition are most admirable. He has himself always well in hand and is continually surprising his friends by displays of graces of writing which were not suspected of being at his command. Mr. Chadwick is the descendant of a Bunker Hill soldier, and was born in Lowell on Nov. 13, 1854. An elder brother gave him his first lessons in music, and while still a schoolboy he satisfied an inward impulse by writing dance-pieces for a small band. Later his brother's teaching was supplemented by organ lessons from Eugene Thayer; and after a year spent in teaching at Olivet, Mich., he betook himself across the water to the famous institution of learning at Leipsic. There for two years, 1877 and 1878, he worked under the guidance of Reinecke and Jadassohn. The next year he spent with Rheinberger in Munich. When he returned to his native land he was at once given an opportunity to display his gifts and accomplishments. An overture on an American subject, "Rip Van Winkle,"

had created much favorable comment when given at a conservatory concert in Leipsic, and this he was invited to conduct at the festival of the Handel and Haydn Society in 1880. Boston now became his home and has remained such, though his activities as conductor have been extended to Salem and Springfield. His position as musical director of the festivals given by the Hampden County Musical Association of the latter city has borne excellent fruit, not only in the performances of that body, but in the inducements which it held out for the composition of choral works in the larger forms. His finest achievement in this field is a setting for soli, chorus, orchestra and organ of the mediæval hymn, "Phoneix expirans," brought forward in Springfield in 1892, and by the Church Choral Society of New York in December of the same year. This composition is a veritable delight, fresh and lovely in melodic invention, consistent and dignified in conception, exquisitely delicate yet rich in its orchestral coloring, churchly in its harmonies, and original to a degree most gratifying to the believers in America's capacity for artistic production. Before then Mr. Chadwick had composed a "Dedication Ode," written for the dedication of the New Hollis Street Church, of which he was at the time organist; "The Ballad of the Lovely Rosabelle," "The Viking's Last Voyage," and "The Pilgrims' Hymn"; since then, in the same department, the "Columbian Ode" for the dedication of the World's Fair of 1893 in Chicago. The list of choral works is a considerable one, but is nevertheless outweighed by Mr. Chadwick's instrumental writings, at the head of which stands a symphony in B flat, published by Schmidt, which has been heard with pleasure in Boston, New York, Chicago and elsewhere. This is his second symphony, the first, in C major, having been composed in 1882. He has also written four concert overtures with titles, these being the one already mentioned as having been written in Leipsic, "Thalia" (performed at the Handel and Haydn festival of 1883), "Melpomene" (first performance Boston Symphony Orchestra, Dec. 24, 1887), and "The Miller's Daughter" (performed in San Francisco). The "Melpomene" overture has been performed perhaps oftener than any other American composition at home and abroad. Mr. Van der Stucken produced it at one of the concerts of the Männergesangverein Arion in New York, and also at the Trocadero in Paris in 1889. The Boston Symphony Orchestra has played it repeatedly, and the Symphonie Capelle of Copenhagen brought it forward in regular course. Mr. Chadwick has also made notable contributions to American chamber music, including a quintet for pianoforte and strings in E flat (published by Schmidt) and three string quartets. His songs, pianoforte and church compositions are numerous.

Mr. Chadwick's attitude toward "programme music" is scarcely so pronounced as his choice of titles for the concert overtures would seem to indicate. He is fond of the picturesque, and has a decided leaning toward vividness of color in his orchestration; but a critical mind and sincere admiration for logic and symmetry save him from the excessive radicalism into which young composers are so prone to fall.

Out-and-out champions of the programmatic style as influenced by Raff are Edward Alexander MacDowell (born in New York City on Dec. 18, 1861) and George Templeton Strong (born in New York City, May 26, 1856). The latter composer, now resident in Switzerland, gifted with an exuberant imagination and great facility in technical manipulation, works most zealously and industriously in the large forms, but always with the aim of depicting scenes, incidents, or characters through the medium of musical tones. He has written many shorter works, of which this cannot be said, but as a symphonist the characterization is apposite. His "Undine" (op. 14), a symphonic poem, after the familiar romance by de la Motte-Fouqué, of which Liszt accepted the dedication, was brought forward on March 31, 1885, by Mr. Van der Stucken. A symphony, "In the Mountains," followed, and was also performed under the direction of Mr. Van der Stucken at a concert of American music in Chickering Hall, New York, on Nov. 24, 1887. A second symphony, entitled "Sintram," in G minor, after another of de la Motte-Fouqué's romances, was played at a concert of the Philharmonic Society of New York, under the direction of Anton Seidl, on March 4, 1893. The score of this work, which shows high imaginativeness and dramatic power, has been published in Germany. Mr. Strong's works for male chorus and orchestra, "Fahrender Hornist" (op. 26), and "Die verlassene Mühle" (op. 30), enjoy much popularity here and abroad. The

"Sintram" symphony is the fiftieth of Mr. Strong's numbered works, and is inscribed to Mr. MacDowell, to whom I now recur. This composer was fortunate in having at the outset of his career won favorable recognition in Germany, whither he went in 1879 after having supplemented the home instruction which he received from Madame Carreño and others with a three years' course (1876–79) at the Conservatoire in Paris under Marmontel and Savard. In Wiesbaden and Frankfort-on-the-Main he studied with Louis Ehlert, Carl Heyman and Joachim Raff. The artistic creed and, in a measure, the methods of Raff, Mr. MacDowell accepted and has since practised with the ardor of a disciple, but with an exhibition of originality in invention that has concentrated on him a large share of the attention which music composed by native-born musicians has attracted of late. It is Mr. MacDowell's conviction that idealized programme music is the highest form of the art. Perhaps the most eloquent manifestation of that conviction may be found in his two companion pieces, "Hamlet" and "Ophelia," which he wishes to have looked upon as constituting a single symphonic poem. This is indeed "idealized" programme music, — music which through melodies, themselves characteristic and strongly delineative of moods, and the harmonic, thematic and instrumental treatment to which they are subjected, exemplify the lofty purposes set for the instrumental art by Liszt in his "Faust" symphony. In orchestration Mr. MacDowell is a master; few palettes have been richer than that from which he extracted the colors for his orchestral suite (op. 42) in A minor. This suite is a set of four short pieces, each of which has a title indicative of its contents. The first is called "In the Haunted Forest"; the second, "A Summer Idyl"; the third, "Song of the Shepherdess"; the fourth, "Forest Spirits." The four movements occupy less than half an hour in performance, and in each case a charming poetical conceit is stated, worked out, and dismissed without a redundant measure. The music is highly picturesque, the form well knit and logical, the melodies and rhythms captivating. Mr. MacDowell has accomplished what I am inclined to look upon as the finest work in their province done in America in his two pianoforte concertos (No. 1 in A minor, No. 2 in D minor), which have been played in Boston, New York, Worcester, and other cities. His symphonic poem, "Lancelot and Elaine," was played by the Boston Symphony Orchestra on Jan. 11, 1890; but his most popular work remains "Hamlet and Ophelia," which has been heard not only in the principal American cities, but also in Darmstadt, Wiesbaden, Baden-Baden, Sondershausen, Frankfort, Breslau, Weimar and Meiningen. Nearly all of his compositions have been published abroad by Breitkopf & Härtel, Hainauer, Kahnt, Fritsch and Schmidt.

Several of the men who have brought honor to the cause of American music have spent a considerable portion of their careers abroad. Such, in addition to Mr. MacDowell (who did not return to the United States until 1888) and Mr. Strong, are Mr. Arthur Bird, a native of Cambridge, Mass., a diligent and successful composer, especially in the smaller forms, but who has won distinction by a Symphony No. 1 in A major (performed by the Symphony Society of New York, Nov. 6, 1886) and a "Carnival Scene" which Mr. Van der Stucken brought forward on April 23, 1887. A suite for orchestra, and a gavotte were also heard here in 1887, and two Episodes for Orchestra were played by the Boston Symphony Orchestra on Nov. 2, 1889; and Otis B. Boise (born in Oberlin, Ohio, on Aug. 13, 1845), now in Berlin, a movement from whose suite, "Romeo and Juliet," was a feature of the New York festival of 1881, conducted by Dr. Leopold Damrosch. A case of the opposite character is that of Frank Van der Stucken, whose labors in behalf of his colleagues in art are rendered all the more remarkable and praiseworthy from the fact that though he is an American by birth and present activity, all his life from childhood till 1884 was spent in Europe, and all his ideals in art were formed under the influence of foreign systems. Mr. Van der Stucken was born on Oct. 15, 1858, in Fredericksburg, Tex., but in the early years of the War of the Rebellion, his father, a merchant, removed to Antwerp. There Pierre Benoit became the lad's teacher in composition; and it is, perhaps, due as much to that distingnished musician's example in striving to animate a national feeling amongst Flemish composers as to Mr. Van der Stucken's innate patriotism, that though he came back to America as a stranger to a strange land, he had scarcely fixed his domicile in New York before he began those enthusiastic and persistent labors to

conquer recognition for American composers which have ever since distinguished his career. His style of composition shows the influence of the modern Flemish writers and Grieg, who aided him greatly while he was making his European reputation. His chief instrumental works are a Festival March, composed in honor of the Männergesangverein Arion, whose conductor he became in 1884, incidental music to Heine's "William Ratcliff," music to a lyric drama, "Vlasda," and a strikingly excellent suite of pieces based on Shakespeare's "Tempest." Of Western composers who have merited attention because of their instrumental writings I have yet to mention Johann H. Beck, born in Cleveland, Ohio, Sept. 12, 1856, a Leipsic Conservatory pupil, whose principal works are "Skirnismal" (a symphony for orchestra), an overture to Byron's "Lara," and a sextet for strings; also John Broekhoven, of Cincinnati, who has written chamber music, and made an essay in the use of native folk-tunes in his "Creole Suite," given in Boston and elsewhere. Compositions of E. C. Phelps, Brooklyn, and C. C. Converse, Erie, Pa., have found their way on concert programmes at times, but not into publishers' catalogues, sharing in this respect the fate of several score other American writers whom it is impossible to mention.

One of the earliest American composers of pianoforte music was Louis Moreau Gottschalk (1829–69), whose playing and compositions enjoyed a great vogue for many years in the United States. Coming from New Orleans, he had a high appreciation of the beauty of the melodies introduced in the South and the West Indies by the African slaves, and made use of some of them in his fantasias ("Bamboula," "La Savane," etc.). His example was followed in a few instances by Richard Hoffman (born in Manchester, England, May 24, 1831), the greater part of whose pianoforte compositions, however, are in the elegant salon style which was universally popular when he came to the United States about forty years ago. The same may be said of Sebastian Bach Mills (born in Leicester, England, March 13, 1839), who has been Mr. Hoffman's colleague during nearly all of his American career. The influence of Dr. William Mason (third son of Lowell Mason, born in Boston, Jan. 24, 1829) as a teacher has for so many years obscured his reputation as a composer, that it will surprise some of the younger generation to learn that his op. 1, two Songs without Words, was published as long ago as 1845, and that the last of his published pieces appeared in 1882, since which time his writings have been chiefly pedagogical. Mason has been a force for good in America, a much more potent force than would be guessed were the only standard to be applied that which he got by his lyric *pièces de salon*. But I can only pay him the tribute of admiring mention as virtuoso, player of chamber music, and scientific teacher. The younger generation of pianoforte composers who have made their mark have all shown devotion to the larger forms. Mr. Henry Holden Huss (born in Newark, N. J., June 21, 1862, educated in music by his father, George John Huss, O. B. Boise, and at the Conservatory of Munich) introduced himself in New York and Boston after his return from abroad with a Rhapsody for pianoforte and orchestra which he himself played at a concert of the Boston Symphony Orchestra, under the direction of Mr. Gericke in November, 1886, and under Mr. Van der Stucken at Chickering Hall, New York, a year later. He had played the work before in Munich. The seriousness of purpose and solidity of thought characteristic of this work are also noticeable in a trio for pianoforte, violin and violoncello, in D minor, and also in an "Ave Maria," for female chorus, soli, string orchestra, organ and harp, a "Festival Sanctus," for chorus and orchestra, and a Romanze and Polonaise for violin and orchestra. It was with this last composition that Mr. Huss was represented at the concert of American composers conducted by Mr. Van der Stucken at the Paris Exposition of 1889. Though his most pronounced successes have been achieved with his instrumental compositions, Mr. Huss is striving earnestly for original expression in church music. His classmate at Munich, Mr. Arthur Whiting, of Boston, nephew of George E. Whiting, who has made praiseworthy contributions to music in most of what I may call its social forms (chamber music, pianoforte pieces and songs), has achieved his most signal triumph with a concerto in D minor which he played at high-class concerts in Boston and New York. This is true, too, of a most industrious composer, Max Vogrich, who, since the successful production of his concerto in E minor in 1886, has published two cantatas, "The Diver" and "The Young King and the Shep-

herdess," and an oratorio, "The Captivity." Unpublished, as yet, are "The Culprit Fay," a cantata, and "King Arthur," a romantic opera in three acts. Richard Burmeister, German by birth but a teacher at the Peabody Conservatory in Baltimore, has won encomiums throughout the country and in the chief cities of Germany with a concerto in D minor which is full of Chopinesque fire.

III.

From the time when New Amsterdam became New York date the influences which made the cultivation of artistic music possible. Those influences were English. The Dutch had neither taste nor leisure to bestow upon the arts; but when English merchants and English soldiers had begun to work a change in the social life of the town, the things which embellish civilization were speedily introduced, and, naturally, in their English types. The prevailing form of lyric entertainment in England at the time when New York became ripe for a change (and for three quarters of a century or more afterwards) was the ballad opera, and, appropriately enough, the musical play took its beginning in New York with the most typical work in that style of composition, "The Beggar's Opera." This was in 1750 when Gay's clever satire had enjoyed nearly twenty-five years of its enormous popularity in England. Its production in New York marked the beginning of a period of seventy-five years, during which English operas, some of the better sort, but the majority of the ballad type, were the only musical pieces given in the New York theatres. The composers who found representation were men like Arne, Dibdin, Arnold, Storace, Braham and Bishop. English actors and singers populated the New York stage, which was in as close touch with that of London as it is now, and most of the wandering "stars" of the period, such as Incledon and Phillips, who came in the early years of the century, visited the chief cities of the Atlantic coast as well as Kentucky, stirring up an interest in theatrical matters as they went. A step in advance was made when, in addition to the musical comedies, then so much in vogue ("Love in a Village," "The Devil's Bridge," and "Lionel and Clarissa" will serve to identify the type), it became the fashion to produce foreign masterpieces in English adaptations. Thus Bishop's arrangement of Mozart's "Marriage of Figaro" was played as early as 1823, the same year that brought "Clari, the Maid of Milan," with its "Home, Sweet Home." In this latter opera the English composer had an American collaborator, John Howard Payne. Two years later, in 1825, the Italians came to contest the field with the English, the first company being that of Manoel Garcia. Thereafter, for sixty years, this form of entertainment held its sway over the tastes and affections of the American opera public, and brought to our shores the finest of singers. Garcia's company included his daughter Maria, afterward famous under the name of Malibran, who married in New York, and after the failure of her father's enterprises, was heard here in church, concert and opera. Garcia's company gave seventy-nine performances, his list including the majority of the popular operas of his time, — the period dominated by Rossini. When Garcia departed the town, English opera again came to the fore, and with improved forces gave English modified versions of the principal works of Rossini, Weber, Boieldieu and Auber. A second venture in the Italian field was made by a tenor named Montressor, who was urged to the step by Lorenzo Da Ponte, Mozart's librettist then, and for many years longer a teacher of the Italian language and literature in New York. Montressor's enterprise set the fashion for the majority of its successors. It collapsed; but out of its ruins the indefatigable Da Ponte, who had constituted himself poet in ordinary to Italian opera in America, and resumed his old occupation of constructing libretti, reared another institution with himself and Rivafinoli as joint managers. For this an opera house was built and opened with great eclat on Nov. 3, 1833. The end was disaster and scandal, and so was that of the next season when Philadelphia was called on to help support the institution. The principal representatives of English opera till then had been Miss Catherine Leesugg and Mrs. Holman; but now there came Mme. Caradori-Allan and the Seguins, and in 1840 Braham. Thus officered, the English campaign went on right merrily until 1844, when a rich restaurateur named Palmo built a new opera house in Chambers Street, brought over a company (including Catarina Barili-Patti, mother of Adelina Patti), and succeeded in dissipating his fortune in four years. The world over, Italian opera is a paradox; it thrives on disaster. The failure of Palmo was

the inspiration of a still more ambitious attempt to acclimatize the exotic. Since the Chambers Street Opera House could not be supported, another must be built. Thus, in the united effort of one hundred and fifty music-loving and public-spirited citizens, originated the Astor Place Opera House, opened in 1847 with Verdi's "Ernani," then a novelty in Europe. As if this were not enough, there began now a vigorous rivalry. It was the high-noon of the period of foreign artistic invasion which I have tried to characterize elsewhere. New York was supposed to be able to enrich every artist and manager who chose to come. The first rival was a company from Havana, managed by Badiali, with Luigi Arditi as musical director. It contested for several seasons with the Astor Place company, its centres of operations being, first, the old house of English opera, the Park Theatre, Castle Garden, and Niblo's Garden. Mr. Max Maretzek had now entered the field, having been brought over from London by Edward Fry in 1848, then manager of the Astor Place Opera House. Amongst the artists whom New-Yorkers heard in this period of wonderful activity were Signor Tedesco, Marini, Romeri, Borghese, Steffanone, Truffi, Bosio and Amaglia Patti, and Signor Perelli, Novelli, Perozzi, Benedetti, Corsi, Sanguirico, Salvi, Letkini and Coletti. The enterprise came down with a crash, and, the law of paradox still obtaining, the Academy of Music was built and opened on Oct. 2, 1854, with Grisi and Mario, who had come over to join the Castle Garden forces. The history of all its predecessors was repeated by this house. Ole Bull, Ullmann, Maretzek, the Strakosches, and finally Mapleson, took a hand in its management, one after the other struggled through season after season, made fortunes and lost them; and when the management was in its last gasps, another group of public-spirited citizens built another house, larger and more expensive, as if in the belief that the moribund art form of Italian opera needed only a new home to quicken it again. This time over a million and a half of dollars were invested, the house being the Metropolitan Opera House, at Broadway and Thirty-ninth and Fortieth Streets. This was opened on Oct. 22, 1883, with an Italian company headed by Nilsson, Sembrich, Trebelli, Fursch-Madi and Campanini, under the management of Henry E. Abbey and Maurice Grau, who had received a guaranty against loss. The guaranty proved to be but a trifling fraction of the money sunk in the first season, and the long struggle to maintain permanently an Italian opera company, which had begun in 1825, came to an end — for the time being.

In its place came German opera, which for thirty years had been struggling to gain a foothold in the country. In all the principal cities of America where German singing societies had become strong, influential efforts had long been made to satisfy the popular want with amateur performances. In Milwaukee the Musik Verein gave such operas as "Norma," "Der Freischütz," Flotow's "Alessandro Stradella," Mozart's "Zauberflöte," Kreutzer's "Nachtlager von Granada," "Martha," and "Czar und Zimmermann" between the years 1853 and 1860. In the same city Sobolewski, a German composer of real ability, a pupil of Weber, produced an opera on an American subject. The societies of Cincinnati and other cities followed the example of Milwaukee. In New York the Arion kept up the custom for many years, but here the spirit that prompted it soon found other mediums. In 1855 twelve performances were given by a German opera company in Niblo's Garden, and this was the beginning of the professional movement. But for several years the Arion Society continued to furnish choristers as on the notable occasion on Aug. 27, 1859, when, under the direction of Carl Bergmann, "Tannhäuser" had its first American representation. In the course of the next two decades German companies emulated the English and Italian in making tours through the country after a season in New York, but there was nothing like permanency of result until the lamentable failure of the Italian undertaking in the spring of 1884 at the Metropolitan Opera House offered an opportunity of which Dr. Leopold Damrosch was prompt to take advantage. How he did this I take the liberty of retelling from my "Review of the New York Musical Season, 1885–86": —

"Mr. Abbey had made losses, however, which gave him a front rank in the long list of operatic victims reaching from Handel's day to his, and he was unwilling to accept any responsibility for another operatic venture. He had been obliged to call in the full assessment of $60,000 pledged by the directors of the establishment, and lost, besides, all the profits of three other well-paying enterprises. He offered to reorganize the company as the agent

of the directors and to conduct the season as their administrative officer, but the plan did not meet with favor. Mr. Abbey shook American dust off his feet and went to London to retrieve his fortunes.

"Then began the search for an impresario. For a long time one seemed to have been found in Mr. Gye, but the directors exacted pledges for a high-class of entertainments in the engagement of Mme. Nilsson and other artists, and Mr. Gye, fearing a bad season because of the political canvass and embarrassed by the absurdly high honorarium demanded by the leading artists in Italian opera, dropped the negotiations late in the summer. At this juncture Dr. Leopold Damrosch came forward with a plan to replace Italian with German opera, he to assume the management for the directors. The energetic musician had exercised great foresight and wisdom in developing his plan, and without involving himself or the directors had secured the refusal of the leading artists of the company which he had in contemplation. It is a familiar tale how, in the space of a month, he went to Germany, organized his establishment and was back in New York preparing to start the enterprise which seemed the most venturesome ever undertaken with opera in this city. The artistic basis of Dr. Damrosch's scheme was essentially German. It dispensed with the 'star' system, except so far as the engagement of Frau Materna was a deference to it, and substituted instead a good *ensemble*, unusual attention to the mounting of operas, and the bringing out of dramatic effects through the other stage accessories. This change of base brought with it, naturally, a change of repertory, and the Italian operas, of which New York had had a surfeit for years, were put aside for the masterpieces of the German and French composers."

The new *régime*, of which I have outlined the genesis, went into operation on Nov. 17, 1884. It endured seven years, growing steadily in popularity as is evidenced by the fact that the advance subscriptions, which amounted to only $8,000 in the first season, were $72,000 in the last, and resulted in enriching the operatic repertory with Wagner's "Ring of the Nibelung," "Tristan und Isolde," and "Die Meistersinger," besides a large number of new works. Dr. Damrosch died just before the close of the season which had been carried through with a loss of only $40,000. This result was so gratifying that the directors resolved to continue German opera under their own management with Edmund C. Stanton as director, and Anton Seidl as musical director. They did so till the close of the season 1890–91, when, in the face of a steady growth in interest, they reverted to the speculative Italian method and gave the house with a guaranty of about $200,000 for the season to Messrs. Abbey and Grau. These gentlemen carried through one Italian and French season at a loss to themselves, which resulted in the procurement of even a larger subvention for the next year; but in the summer of 1892 the audience-room of the Opera House was destroyed by fire, and nothing was done in the season 1892–93. The contract between the stockholders and Messrs. Abbey and Grau was continued in force for the succeeding season. During the continuance of the German opera the receipts from the public each season of about sixty performances averaged about $205,000; the stockholders' contribution averaged $180,000.

There are probably as many grand operas as symphonies buried in the writing-desks of the musicians of America. The ambition to produce operatic scores has always been in inverse ratio to the chances of publication or performance. A few men have succeeded in having their works brought on the stage, but they are few, indeed, if we except the writers in the light and comic genre. Sobolewski, the German (who after his Milwaukee experience in 1859 spent the rest of his days in St. Louis), shared his ambition to create a national operal with several Eastern men. William Henry Fry (1815–64), whose reputation as a critical writer on music (he was for many years on the editorial staff of the New York *Tribune*) has outlived his fame as a composer, wrote an opera "Leonora," which was first produced at the Chestnut Street Theatre in Philadelphia, his native city, on June 4, 1845. When the Academy of Music was built in New York, an ambitious educational scheme was combined with it which came to nothing. In 1855, when Ole Bull was manager, he sought to encourage American composition by an offer of $1,000 "for the best original grand opera, by an American composer, and upon a strictly American subject"; but two months after making the announcement he failed. It seems more than likely that the agitation which Mr. Fry kept up in the columns of the *Tribune* had something to do

with this effort. Mr. Fry believed opera in the vernacular to be the solution of what was already considered the operatic problem in America. At any rate when Strakosch and Ullmann took the Academy of Music for the season 1857–58, they performed his "Leonora," which was written in the popular style of the times as influenced by Meyerbeer. Mr. Fry subsequently wrote a second opera, "Notre Dame de Paris," which he produced in Philadelphia under the direction of Theodore Thomas on May 9, 1864, for the benefit of the Sanitary Commission. Mr. Fry was also the composer of four descriptive symphonies, "A Day in the Country," "The Breaking Heart," "Santa Claus," and "Childe Harold," besides a "Stabat Mater." In 1878, Max Maretzek (born in Brünn, Austria, June 28, 1821, a pupil of Ignaz Ritter von Seyfried), whose advent in America I have already recorded, brought out his opera "Sleepy Hollow," which was afterward performed in Baltimore, Chicago, St. Louis, and elsewhere. Maretzek is much better known as an opera manager than as a composer, in which capacity he began his career in 1839 with an opera entitled "Hamlet," for which he also wrote the book. The opera was performed at Brünn, Nuremberg, Bamberg, Agram, and other German cities, under the direction of the composer, before he was twenty years old. Perhaps the most popularly successful comic opera ever written in America (I am not speaking of the farces with tunes which masquerade under the name of comic opera) is "The Doctor of Alcantara," by Julius Eichberg (born at Düsseldorf, June 13, 1824; died in Boston, Jan. 19, 1891). Eichberg was graduated from the Conservatoire at Brussels in 1845 with honors in the violin and composition class. He came to America in 1857, and was director of the orchestra at the Boston Museum for seven years after 1859. This led him into the composition of light operas, of which he brought out four, viz., "The Doctor of Alcantara," "The Rose of Tyrol," "The Cadis," and "A Night in Rome." Mr. Eichberg's collaborator in the creation of "The Doctor of Alcantara," was Mr. Benjamin E. Woolf, whose activities have been so evenly and successfully distributed over several fields as to make classification in his case somewhat difficult. Mr. Woolf is musician, dramatist and critic. He was born in London on Feb. 16, 1836, but was brought to New York by his father three years later. His father, an admirable violinist, was one of the founders of the Philharmonic Society, and young Woolf grew up in the atmosphere of the concert-room and theatre. It was therefore but natural that he should drift into a theatrical orchestra as a young man. He went to Boston, became a player in Mr. Eichberg's orchestra at the Museum, provided the capital book of "The Doctor of Alcantara," and in 1884 brought out an entirely original work of his own entitled "Pounce & Co." Besides this he has composed four other comic operas, "The King's Frolic," "Once on a Time," "The Last of the Fairies," and "The Village Orphan," chamber music, overtures (for theatrical use), and several symphonies. For twenty-one years he has been connected with *The Saturday Evening Gazette*, of which he is now editor-in-chief, and he is the author of many society plays, of which the most successful is "The Mighty Dollar."

Lucian H. Southard, a Boston musician, better known in connection with his organ work, wrote two grand operas, "Omano," founded on Beckford's "Vathek," and "The Scarlet Letter," but neither of them has yet reached the theatre. In this Mr. Southard's works have met the fate thus far accorded to those of one of the most industrious and capable musicians of the West, Mr. Frederic Grant Gleason, who has completed two grand operas, excerpts from which have repeatedly been played in concert form by Mr. Thomas and others. Mr. Gleason is a native of Middletown, Conn., where he was born on Dec. 17, 1848. He studied with Dudley Buck (of whose operas, "Deseret" and "Serapis," mention is here made again for the sake of the record) and at the Leipsic Conservatory (1869). The titles of his operas are "Otho Visconti" and "Montezuma," with Italian and aboriginal American subjects respectively. Besides these operas, Mr. Gleason is the author of three cantatas, "God our Deliverer," "The Culprit Fay," and "Song of Praise," and a "Festival Ode," written for the dedication of the Auditorium in Chicago on Dec. 9, 1889. Another son of Middletown, Reginald de Koven, less serious in matter, has, perhaps for that reason, almost completely dominated the operetta stage in the United States since 1890. Mr. de Koven was born on April 3, 1859, and studied pianoforte at the Conservatory in Stuttgart (where he took harmony and counterpoint in regular course), and Mathias in Paris.

He made special studies in composition for the class of work to which he had dedicated his talents with Richard Genee in Vienna. His operas are "The Begum" (first performance Philadelphia, Nov. 7, 1887); "Don Quixote" (Boston, Nov. 18, 1889); "Robin Hood" (Chicago, June 9, 1890); "The Knickerbockers" (Boston, 1893); and "The Fencing Master" (Buffalo, Sept. 26, 1892).

It is manifestly impossible to discuss the labors of all who have contributed to the advancement of musical art in the United States. I am conscious of having passed by many who in their localities and by those who have fallen directly under their influence have been and are considered the peers of many of those whose names I have given. In every department of composition names crowd upon my mind, — names that have and names that have not played *rôles* in publishers' catalogues. It cannot be expected that I shall mention them all. Some are men whose tastes are fixed, and whose works have taken on the stamp which are likely to mark whatever else they may write, — men like Silas G. Pratt (born Aug. 12, 1847, at Addison, Vt.). Others are men whose successes have been made in one field of labor, but who are working towards loftier goals, like Harry Rowe Shelley (born in New Haven, June 8, 1858), a pupil of Gustav J. Stoeckel, Dudley Buck, Max Vogrich, and Anton Dvořàk. Mr. Shelley has long enjoyed the popular rewards which come to the man who hits the popular taste. His sentimental songs and compositions for the church have made him widely known. Matters of greater pride to himself, however, are the works in the larger forms, chiefly orchestral, which are but coming into notice, his overtures, symphonic poems, suites, and a concerto for violin and orchestra. The body of song literature inspired by appreciation of the artistic *Lied* of Germany, which has been produced in the United States is very large, notable contributions to it having been made by George L. Osgood (born in Chelsea, Mass., April 3, 1844), Clayton Johns (New Castle, Del., Nov. 24, 1857), Ethelbert Nevin (Edgeworth, Penn., 1862), Homer N. Bartlett, Arthur W. Thayer, A. M. Foerster, B. O. Klein, Max Spicker, Mrs. H. H. A. Beach, and Miss Margaret Ruthven Lang.

In the preceding pages I have set down many estimates of the artistic value of the compositions of American writers. In doing so I have applied a standard of universal validity, not a national or sectional one. In a broad sense, there is no nationality in art. In conclusion, however, I wish to indulge myself in a few observations on the present status and the future promise of an American school of composition.

Perhaps we may be helped to a point of view by foreign critics. On two occasions Europe has been asked to express an opinion of the works of some of our composers as representative of American music. Mr. Van der Stucken gave a concert of pieces by Paine, McDowell, Foote, Chadwick, Buck, Huss, Bird, Miss Lang, and himself in the Trocadero at the Paris Exposition of 1889. Two French critics discussed the concert in the journals. Writing over his pen-name, "Charles Darcours," M. Charles Retz said that American music was not yet born, but was "seeking itself"; yet he did not hesitate to place the American composers above the Russian in *facture*, though he insisted that they fell short in the poetical and picturesque character of their melodies. Alfred Bruneau, a composer of the younger French school of musicians headed by César Franck, in an article devoted chiefly to the laudation of the extreme modern tendency, said that the American composers are at the beginning of their career, and that the school having now left its cradle its efforts must tend towards the search for national personality, local color, and characteristic ideal. In the spring of 1892, Mr. F. X. Arens gave American concerts in various cities of Germany and finally at the Musical and Dramatic Exposition in Vienna. Of the critics of the Austrian capital, one wrote in the *Neue Freie Presse* that American music was as yet only a reflex of European culture, and therefore not deserving of the title of a native school; the writer in the *Wiener Tagblatt* praised the schooling and elegant thought of the American composers, but denied individuality of style.

If any one should feel disposed to quarrel with these judgments, he ought first take the care to observe the point of view chosen by the critics. The manner in which the concerts were given challenged an opinion on the national character of the music; and this the critics could not find. Their denial of the existence of a school, however, was based upon the narrow notion that a body of composers can only be said to form a school when their music exhibits those peculiarities which come from

the employment of elements drawn from the folk-music of their country. A definition based upon such a conception is obviously one-sided and incomplete in the light of musical history. There were recognized schools of music long before the folk-music factor entered into composition. German ideals have mastered the world of music, for which reason it was possible for Dr. von Bülow a few years ago to say that the best German music at the time was composing in Paris, Moscow and St. Petersburg. By this he meant no reflection on the French and Russian composers; on the contrary, he was praising them at the expense of his own countrymen. I do not think it likely that the best American music will ever be strongly differentiated from the best music of Europe. So far as the future is concerned, the American composer who is following the example of his brethren of Great Britain, France, Italy, and Russia in studying German ideals will stand an equal chance with them in the struggle for recognition as soon as he is put upon their level in respect of appreciation and encouragement at home and abroad. These things are necessary for the development of that "vigorous, forward man" who, as Bagehot has contended in his discussion of the origin of literary schools, will strike out the rough notion of the style which the American people will find congenial, and which, for that reason, will find imitation. The characteristic mode of expression which will be stamped upon the music of the future American composer will be the joint creation of the American's freedom from conventional methods and his inherited predilections and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian will each contribute his factor to the sum of national taste. The folk-melodies of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest representative of a universal art because he will be the truest type of a citizen of the world.

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